

THE Tatler

& Bystander

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14 Feb. 1962



A Valentine for Debutantes and Brides



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THE Tatler

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14 FEBRUARY, 1962

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Today is St. Valentine's Day, and the cover drawing by Haro gracefully sums up the calls of anonymous hearts to one another, and at the same time gives a motif for this Débutantes & Brides number. A list of dances and parties starts on page 351, and the prudent young swain with a keen palate is advised what to lay down for the years ahead by Pamela Vandyke Price in A Bridegroom's Cellar, page 364. In the Fashion section Elizabeth Dickson previews the most charming wedding dresses of the spring. Finally Robert Wraight, with the shortage of houses in mind, tells on page 361 how you now have an opportunity to buy that Castle in Spain so often and wistfully dreamed of

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GOING PLACES

SOCIAL & SPORTING

Garth Hunt Ball, Skindles Hotel, Maidenhead, 23 February. (Tickets, £2 15s., inc. buffet supper & breakfast, from Mr. G. Snowden, Martin's Heron, Bracknell, Berks.)

Warwickshire Yeomanry (The Queen's Own) Ball, Lygon Arms, Broadway, 23 February.

The Queen will attend the Royal Film Performance of *West Side Story* at the Odeon, Leicester Square, in aid of the Cinematograph Trade Benevolent Fund, 26 February. (Tickets, £1 to £25, from the Hon. Sec., C.T.B.F., Royalty House, Dean St., W.1.)

George Washington Birthday Ball, the Dorchester, 26 February, in aid of the English-Speaking Union Educational Trust. (Tickets, £3 10s., from the Secretary, 37 Charles St., W.1. MAY 7400.)

Winter Ball, the Dorchester, 28 February. (Details, Miss Nancy Scott, PRO 2511 between 9 a.m. & 2 p.m.)

Point-to-points: Cambridgeshire Harriers, Cottenham; **United Services**, Larkhill, 17 February. **Newmarket & Thurlow**, Moulton; **Oxford University**, Wroughton; **Sandhurst & Staff College**, Tweseldown, 24 February. **North Norfolk**, Bawdeswell; **Cambridge University United Hunts Club**, Cottenham;

Beaufort, Didmarton; North Herefordshire, Newtown, 3 March.

RACE MEETINGS

Steeplechasing: Newbury, today & tomorrow; Catterick Bridge, Hurst Park, 16, 17; Chepstow, 17; Wolverhampton, 19, 20; Warwick, Wincanton, 22; Lingfield Park, 23, 24; Stratford-on-Avon, Wetherby, 24 February.

WINTER SPORTS

Atalanta Cup Giant Slalom for British schoolgirls, Gstaad, 20 February; **Jubilee Celebrations**, "30 Years of Wengen Ski School," Wengen, 24 February; **Diner de l'Elegance**, Palace Hotel, St. Moritz, with fashion show by Jacques Heim, 24 February.

MUSICAL

Covent Garden Opera. *Madama Butterfly*, tonight; *Don Giovanni*, 15, 19, 24, 28 February; *Un Ballo In Maschera*, 23 February, 7.30 p.m. (cov 1066). **Royal Ballet**, Covent Garden. *Le Lac Des Cygnes*, 7.30 p.m., 16, 20 February, 2.15 p.m., 17 February; *Les Sylphides*, *Persephone*, *Diversions*, 7.30 p.m., 17, 22 February; *Dances Concertantes*, *Giselle*, 7.30 p.m., 21 February. **Royal Festival Hall**. Ernest Read Concert for Children, with London Philharmonic Orchestra, 11 a.m., 17 February; Ella Fitzgerald, 6 & 8.45 p.m., 17 February; Chopin recital by Jan Smeterlin, 3 p.m., 18 February. (WAT 3191.) **Piano Recital** by Ida Krehm, Wigmore Hall, 7.30 p.m., 5 March, in aid of the Camphill Villages Trust Association.

ART

Primitives To Picasso, Royal Academy Winter Exhibition. To 7 March.

Modern Spanish Art, Tate Gallery. To 18 February.

City of London Art Exhibition, Guildhall. To 7 March.

Old Master Drawings, Alfred Brod Gallery, Sackville St., to 24 February.



Douglas Jeffery

Hampstead-born of Irish parents Samantha Eggar has been playing *Titania* in the Royal Court production of *A Midsummer Night's Dream*. Aged 22, she has done a good deal of work in television, and was *Bianca* in the Oxford Playhouse production of *The Taming Of The Shrew*. She recently signed a five-year contract with Paramount and in her first film *Mistress Of Mellyn* will have a leading part as an English governess

Mark Tobey, paintings & drawings. Whitechapel Art Gallery, to 4 March. (See Galleries, page 383.)

Florence Martin, animal & plant paintings, Arthur Jeffress Gallery, Davies St., W.1, to 23 February.

EXHIBITION

"European Classics In Translation,"

National Book League, Albemarle St., to 9 March.

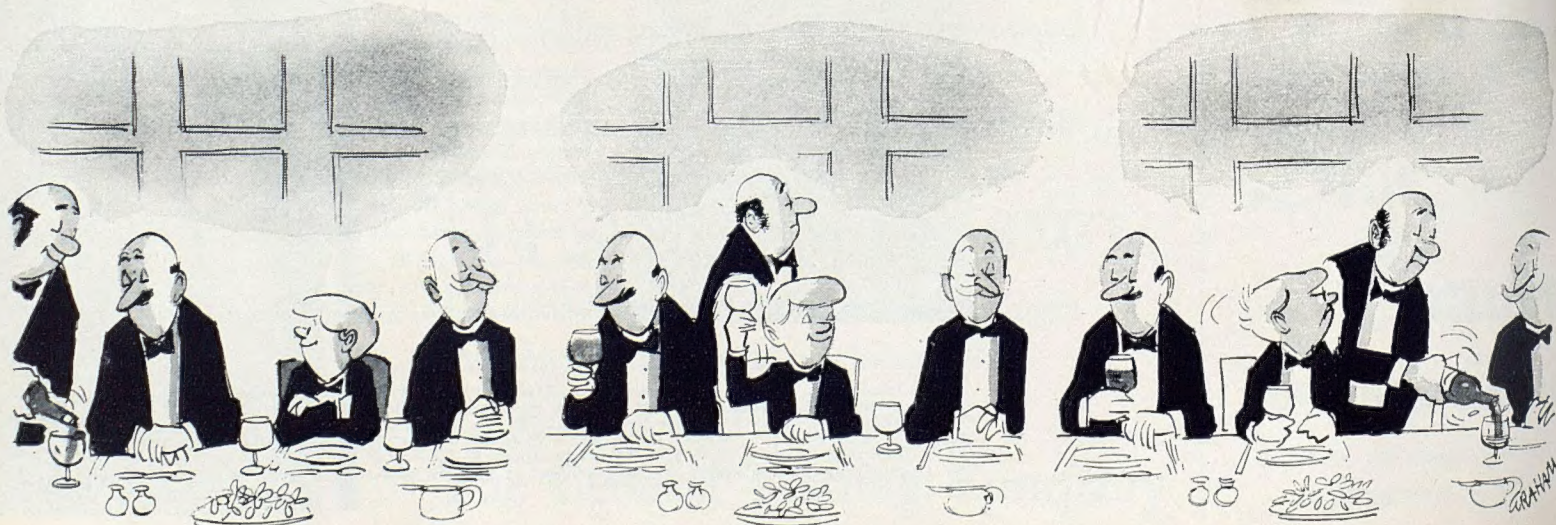
FIRST NIGHTS

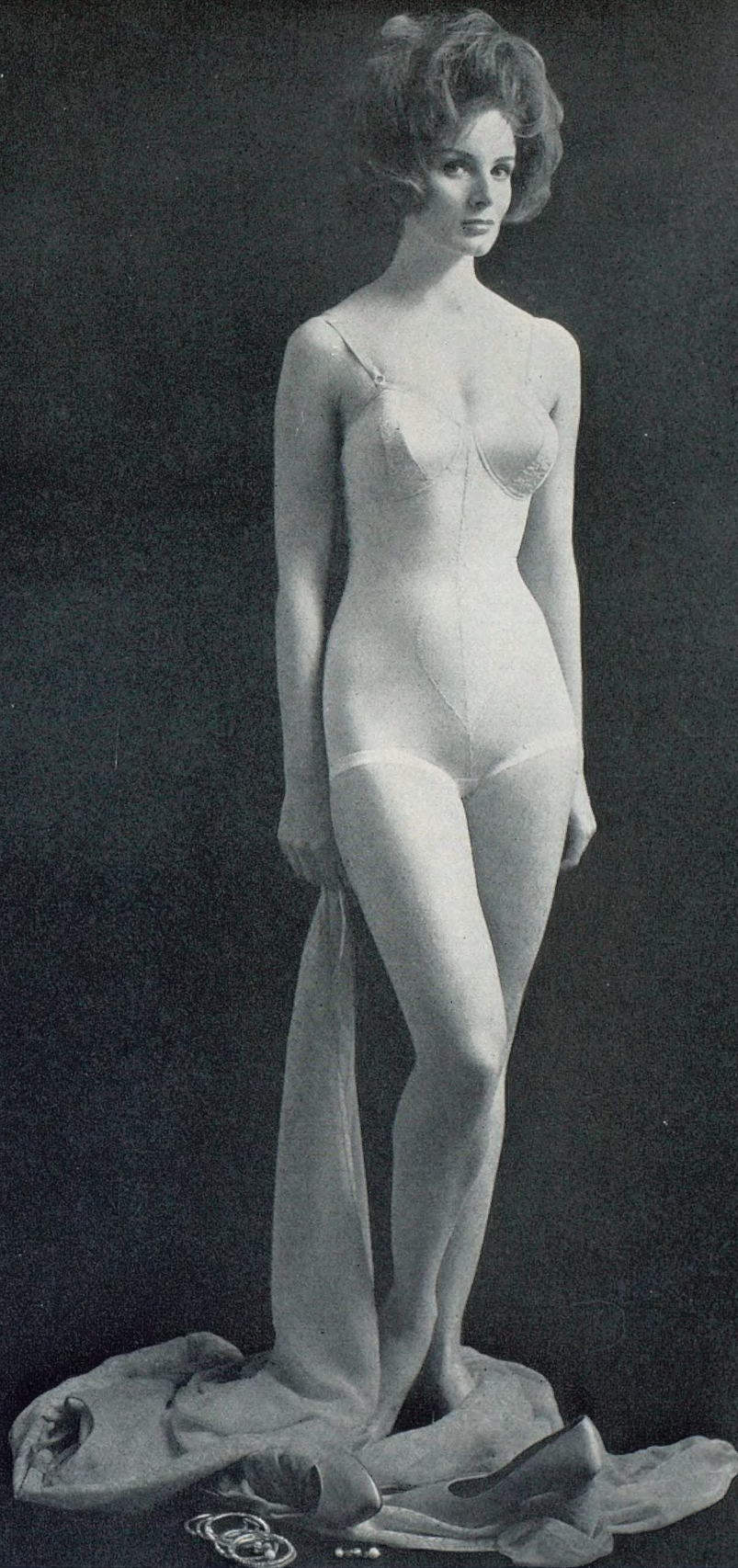
Arts Theatre. *Twists*, 16 February.

Garrick Theatre. *Not To Worry?*, 22 February.

Piccadilly Theatre. *Le Misanthrope*, 26 February.

BRIGGS by Graham





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Iain Crawford

Easy money & better eating

WHEN THE NEW GAMING ACT MADE CHEMIN-DE-FER LEGAL IN THIS country many proprietors of night-haunts thought they saw a way to condition their bank balances against the fickleness of after-dark public taste. Most clubs open around eight or nine in the evening and employ an entourage of waiters and chefs who do little more than stand around looking at each other for three hours until things get under way. Chemmy looked like providing the answer. Though the house is not by law allowed to participate in the gambling, it can charge a hefty entrance fee or, as most places do, work on a pay-as-you-play basis—anything from £1 to £50 per half-hour according to the stakes. This, at nine players to a table operating for five hours a night, could be calculated to bring in a tidy little sum which would pay for a lot of idle waiters and one or two active croupiers and fill up any unseemly holes in night-club exchequers. But when Leslie Romain of the now defunct Mayfair Club in Berkeley Square found himself with over £7,000 in dud cheques on his hands after opening Britain's first legal chemmy parlour, a certain amount of re-thinking was done. There is no machinery for screening gamblers for financial probity here as in France and the Gaming Act offers no protection to casino owners who cash cheques which bounce. Gambling debts cannot be legally enforced in this country even now that gambling is more legal and widespread than ever. But this early fright was only a minor stay in the night-spots' confidence in the easy money around the green baize.

Now there are over 100 chemmy clubs in London, in some of which you can be taken for as much money as anywhere in the world. Biggest London loser to date is reputed to have dropped £150,000 in one week in Park Lane and there have been a few happy punters who have

gone to bed in the early hours during the last few months with cheques for over £10,000 tucked under the pillow. For gamblers there are free drinks after midnight and a smiling welcome from the management but for those who like to be able to calculate in advance what the evening is going to cost the outlook is less rosy. There are too few places in the West End where the food, the drink, the company, cabaret and music are all good. It is still largely a better bet to eat at a restaurant and go on to a night club for dancing and entertainment than to spend the evening entirely in one place, watching the waiters staring at each other until after 11.30.

Some attempts have been made to improve the standards of night-life eating. The **Fifty-Five** in Jermyn Street, the **Blue Angel** (with ultra-cheap drinks before 11), the **Society**, the **Wellington Club** and **Sir Harry's Bar** all take the view that you might come again because you remembered the food. At **Eve**, **Murray's Cabaret Club** and the **Embassy** the opulently under-dressed girls are the attraction, cabaret acts pull them in at the **Bal Tabarin**, the **Talk of the Town** and the **Colony**, the **Twist** is the draw at the **Saddle Room** and the **Whisky à Gogo**. But if you are a hungry gourmet who wants to be amused, you move around.

Cabaret calendar**Talk of the Town** (REG 5051)

Joan Regan ends her season on Saturday. Eartha Kitt opens on the 21st. Ten O'Clock Follies as usual

Pigalle (REG 6423) Tony &

Eddy are the comedy leads in **EXTRAVAGANZA**, a lavish floorshow that includes the Alberto Triana Spanish ballet and Kim Darvos

Bal Tabarin (GRO 1593) Buddy Greco**Room at the Top** (ILF 5588)

Marion Ryan

Savoy (TEM 4343) Dorothy Wayne and the Savoy Dancers**Winston's** (REG 5411) EDWARDIAN

NIGHTS, a reminiscent and spectacular floorshow compered and produced by Ted Gatty, with Ann Hart and Tony Palmer

The Establishment (GER 8111)

John Bird, Jeremy Geidt and Eleanor Bron in satirical sketches; Carole Simpson sings



John Baker White

Beating the French to it

C.S. = Closed Sundays. W.B. = Wise to book a table.

Coquerico, 303 Brompton Road. (KEN 7898.) C.S. Further visits to this small and cheerful restaurant confirm first impressions, that it gives one honest French bourgeois cooking at reasonable prices. If you are content with one main course, and plenty of it, your meal need not cost you more than about 15s. For £1 it is possible to eat just as well as one would for twice that sum in provincial France. They send out for wines, or you take your own.

Overtons, Victoria Station Buildings. (VIC 3774.) C.S. Everyone has their favourite fish restaurant and this is mine. I take my French friends to it and produce contentment with oysters or smoked salmon, **Sole Colbert**, and a carafe of Niersteiner. The draught stout and bitter are well kept, the connecting small rooms are furnished in good taste, and the service is impeccable. It is on the doorstep of Victoria Station and the Victoria Palace, but don't try to get in on chance—booking essential. There is a well-run oyster and cold food bar downstairs.

Csarda, 77 Dean Street, Soho. (GER 1261.) C.S. Held in esteem by those who like good Hungarian cooking. A speciality is smoked sturgeon, the fish being flown in from the Black and Caspian Seas. I commend the unusual Hungarian hors d'oeuvre, also the Beef Goulash: a cucumber salad goes well with it. The coffee was well-made but not hot enough for me. The wine list is unusual in that it contains seven Hungarian and several Austrian wines. There is a good carafe white wine at 12s. for the half-litre. Sometimes roast sucking pig is on the menu, a delicacy that the Hungarians share with the Spanish. The décor of the ground floor restaurant is that of a farmhouse with big beams, near-white walls and well-chosen pieces of pottery. Service attentive, and excluding wine you can do yourself well for under £1.

... and a reminder

Zia Teresa, 6 Hans Road—the side of Harrods. (KEN 7643.) Good for spaghetti and when you are in a hurry.

Chez Cleo, Harrington Gardens, Gloucester Road. (FRE 4477.) Recently celebrated its 10th anniversary and is as popular as ever.

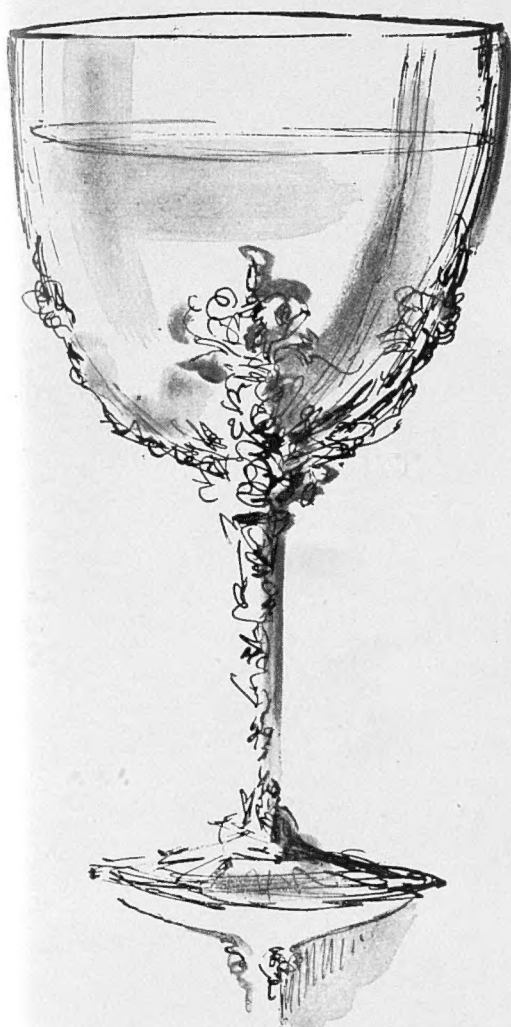
Barbizon, 132 Cromwell Road. (FRE 0200.) Good cooking in unpretentious surroundings: 100 yards from the London Air Terminal.

Harrington Hall Hotel, Harrington Gardens. (FRE 4477.) Small

restaurant in excellent taste. Cold food a speciality. Open Sundays. **Pastoria**, St. Martin's Street. (WHI 8641.) Adrian still in charge, and so as good as ever.

Hertford Hotel, Porchester Terrace, Bayswater. (AMB 4461.) Most comfortable to stay in and good eating in the restaurant for under £1 a head. **Marcel**, 14 Sloane Street. (BEL 4912.) Imaginative French cooking, and not too expensive.

The Empress, Berkeley Street. (MAY 6126.) Mario's reconstruction is now complete and the result is sumptuous.



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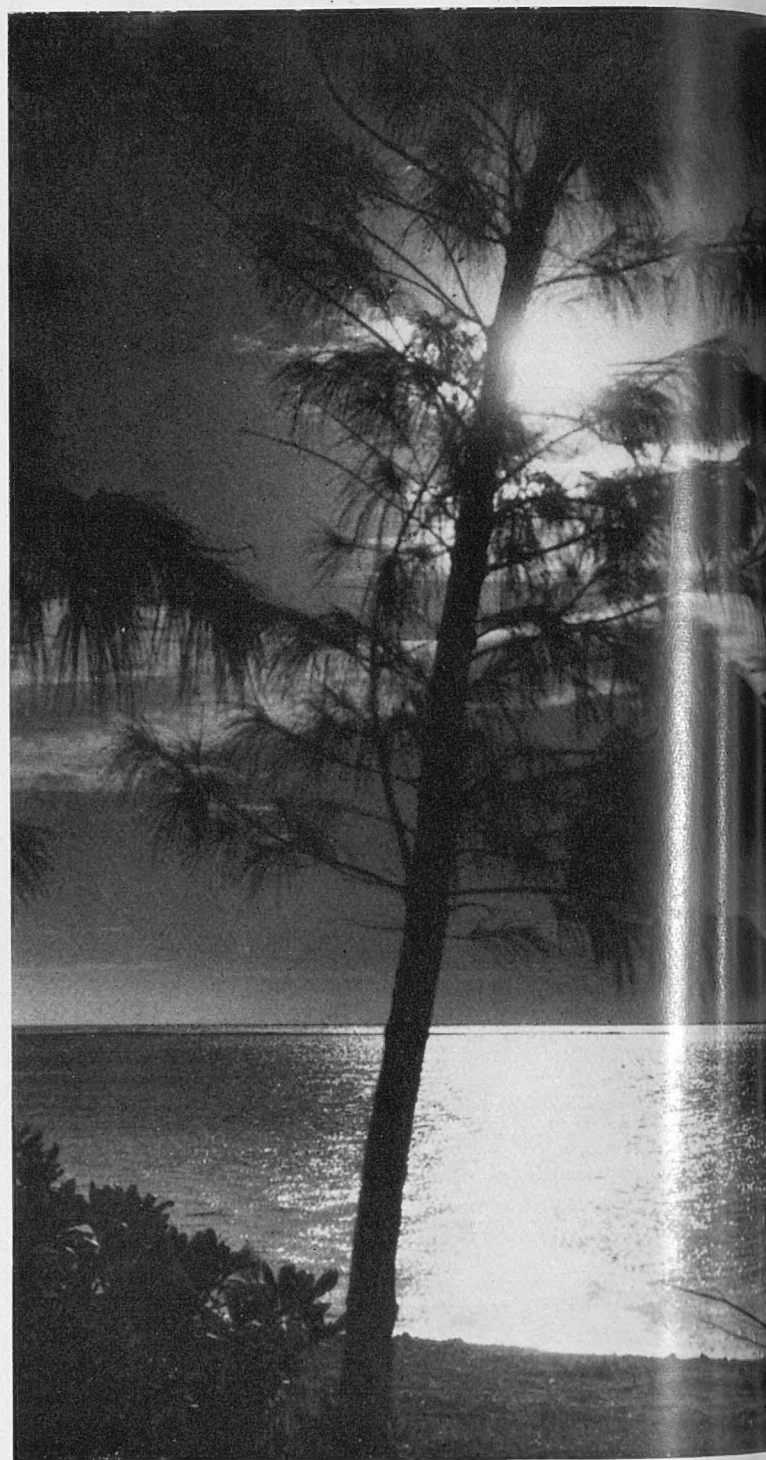
KIPLING'S CAT WHO WALKED BY HIMSELF SAID THAT ALL PLACES WERE alike to him. And the farther away you go, I thought to myself as we flew in low over Mauritius, the more alike they can get. Twenty-five hours' flying time from London, three from Madagascar, Mauritius is a little island in the Indian Ocean. It lies on the Tropic of Capricorn as the Caribbean islands straddle the Tropic of Cancer. Sharp volcanic hills, coral beaches and palm trees; shabby little settlements of native huts, the hideous squat concrete that passes for progressive architecture in tropical towns—all these earmarks of similarity made comparisons inevitable, especially with the French island of Martinique. For Mauritius, although nominally conquered in 1810 and finally ceded to the British in 1814 by the Treaty of Paris, has in all practical respects remained French.

Government House, sited on a magnificent spur high in the middle of the island, is still known by its original name of Le Reduit ("The Retreat") having been built back in 1749 by the French Governor, David, as much for his own romantic pleasures as to shelter the women and children against any possible attack by the British. It is one of the most gracious and lovely of Colonial buildings, and its ballroom still evokes an aura of pre-Revolutionary days when the gentry, floating high on the tide not only of sugar cane prosperity and trade with India but also a brisk turnover in piracy, lived it up with a decadent elegance that not even Marie Antoinette's rolling head was to put a stop to.

The first of the British Governors, Robert Townsend Farquar, incurred the displeasure of the Colonial Office and the powerful Anti-Slavery Society in London, by making his own deal with the French: namely, that they could maintain their slaves, the *Code Napoléon* and the entire judiciary system in return for a token obedience to the Crown. The Colonial Minister referred to Farquar's "bonhomie, which was made up rather with Machiavellism and astuteness than real goodness"; a French historian commented, instead: "*Quel contraste, si l'on compare la vivre ardeur et les romanesques passions des Gouverneurs Françaises à la nature si froid et si composé de nos Excellences Britanniques!*" French remains the natural language, and on all but official occasions the *Marseillaise* precedes what is quaintly referred to as "le God Save." Altogether, it is quite a surprise to see a bust of Queen Victoria gazing through a protective screen of palm trees to the sweaty maelstrom of a native market in Port Louis, the capital.

The native population is primarily Indian as opposed to African, because after the slaves were freed the planters had to go to India for labour. Chinese, as ever, are the merchant class but it is the Indians who are now the smallholders, the taxi drivers and, unfortunately, the bar-men: a cautious trickle of gin into the tumbler replaces the customary African dash, generosity and colour. The French Mauritians, though, are one of the gayest and most hospitable communities it has ever been my luck to meet. On the slightest of acquaintance, they happily rope visitors into a stag hunt (an odd anomaly for the tropics), into deep-sea fishing, riding, sailing, or a day's racing at the elegant little Camp de Mars, which is in fact one of the world's oldest Turf Clubs. The social life of Mauritius, which goes full tilt especially in the Season between May and November, is pre- at least a couple of wars.

Now that B.O.A.C. fly Britannias there via Nairobi, with onward connections by Qantas to Australia, an effort is being made to turn this little island, 30 miles by 40, into a resort. Enjoyment depends on not taking this term too literally, though a new hotel, Le Chaland, has been opened close to the airport, on a good coral beach with the Indian Ocean creaming over the reefs. The hotel is simple but trying hard, has pleasant cottage bedrooms all with private shower, and costs £3 a day. The only other beach establishment is at Morne Plage where pretty



Mauritius: a hospitable community will rope you into activity—including water-ski-ing—on the slightest acquaintance

thatched bedroom huts surround a central bar and restaurant. Nearby, at Black River, Le Morne Angler's Club is the deep-sea fishing base. For once, the term "Visitors Welcomed" can be taken at its word, and rates are most reasonable: a boat for the day including skipper, six rods and all equipment costs about £8, and the club holds two world records. The best bathing is away on the north coast, at Grand Baie: it is not only white-sanded but also sheltered. There is one little restaurant there, the Club X, otherwise the community is one of scattered villas—the French maintain their tradition, even on this tiny island, of a town and seaside house.

What else to do! Wander in the amazing Pamplemousses Gardens, planted with some of the most obscure and exotic shrubs in the world; explore the curious little museum at Mahlebourg, where among other things a model of a double-decker railway carriage, all cane and plush below, barren stalls above, bears witness to a way of life only just defunct. In the museum of Port Louis is a stuffed dodo: no figment of Lewis Carroll's imagination but a reality of complacent, square-winged duck with an absurd, twisted beak exactly like Tenniel's drawings in *Alice*. There is, alas! no legacy of French food outside private houses, though Vatel at Curepipe, the residential and shopping area, makes a brave try.



It is a surprise to see a statue of Queen Victoria gazing through a protective screen of palms towards the native market in Port Louis



Photographs: B.O.A.C.

The alternative is good Chinese at the Magic Lantern in the neighbouring town of Rose Hill ("Rose'ile" to the taxi-drivers).

Outside the astoundingly ugly little towns there is some strange and lovely country inland, as well as along the coast, and after a while I ceased to compare the island with any other. The French civilization, the Indian villages, women in brilliant saris walking barefoot along dusty roads, the small and rather special museums, the minor-key kind of charm it has make Mauritius unique. By no means, as yet, a Mecca, its climate and the relaxation it offers make it a pleasant place in which to stop, especially *en route* to Australia. The diversion costs only a pound or two above the normal London/Sydney fare of £446 8s., economy class return. B.O.A.C. make weekly flights to Mauritius via Rome, Khartoum and Nairobi, £309 12s. return, also economy.



B.E.A. special rate tourist return flights to Nice start on 1 April. From then to 15 June there is a mid-week night flight at £28 7s., and a weekend night flight at £32 6s. From 1 April-31 October there is also an excursion return flight valid for one month at a fare of £36 14s., travelling any day of the week outside 16 June-30 September; mid-week only between these dates.

The native population is primarily Indian



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This year more girls are coming out, more boys are coming of age, than in any season since the war. Holkham Hall in Norfolk, home of the Earl and Countess of Leicester, will be the scene of Lady Sarah Coke's dance on 25 May. Lady Sarah, seen above perched on a balustrade at Holkham in Barry Swaebe's picture, helps her mother, the Countess, on the selling side of the family pottery business. Turn overleaf for Muriel Bowen's full list of private dances and cocktail parties together with pictures of some of the girls for whom they are being given

PRIVATE DANCES

Friday, 16 February

Mrs. Jean Marshall-Campbell for Miss Tara Marshall-Campbell at 6 Hamilton Place, W.1

Wednesday, 21 March

Mrs. Paul Hackforth-Jones for Miss Olivia Odell in London

Friday, 13 April

Mrs. Ian Wilson-Young for the coming of age of Mr. David Wilson-Young and for Miss Hilary Wilson-Young at Barham Hall, Suffolk

Saturday, 14 April

Mrs. E. R. Yates for the coming of age of Mr. Ian Yates (dinner dance) at Shore Hall, Braintree

Monday, 30 April

Lady (Geoffrey) Mander and Lady Rowley for Miss Anthea Mander and Miss Felicity Rowley in London

Saturday, 5 May

Mrs. Michael Tufnell for Miss Juliet Tufnell in Hampshire

Monday, 7 May

Mrs. Ronald Tritton for Miss Jane Tritton at the Savoy (small dance)

Wednesday, 9 May

Mrs. Thomas Hussey for Lady Eliza Compton in London

Tuesday, 15 May

Mrs. Ivor Hughes for Miss Fiona Hughes at the May Fair (small dance)

Wednesday, 16 May

Mrs. Frank Vyner Midgley for the coming of age of Mr. Gerald Vyner Midgley and for Miss Vanessa Vyner Midgley at Tintern Court, Surrey

Thursday, 17 May

Mrs. Gansel Brewer for Miss Elizabeth Brewer at Maples, Coombe Neville, Surrey

Friday, 18 May

Lady Menzies for Miss Christina Buxton at Norman House, Essex

Saturday, 19 May

Mrs. Kenneth Whitaker for Miss Wendy Whitaker at Tilford House, Surrey

Wednesday, 23 May

Mrs. Jack Steinberg for Miss Kathrine Steinberg at Claridge's

Thursday, 24 May

Mrs. J. R. M. Page for Miss Georgina Page at 13 Chelsea Square, S.W.3 (small dance)

Friday, 25 May

The Countess of Leicester for Lady Sarah Coke at Holtkham Hall, Norfolk

Monday, 28 May

Mrs. Airey Neave and Mrs. George Dennehy

for Miss Marigold Neave and Miss Rosemary Dennehy in London

Tuesday, 29 May

Mrs. J. R. S. Clarke for Miss Suki Marsham-Townshend at the Savoy

Thursday, 31 May

Mrs. Charles Porter for Miss Caroline Grahame Porter at Quaglino's

Friday, 1 June

Mrs. Iain Macleod and Mrs. Nigel Fisher for Miss Diana Macleod and Miss Mary Rose Ford at Ghyll Manor, Sussex (kindly lent by Mr. & Mrs. Geoffrey Kitchen)

Saturday, 2 June

Mrs. V. Churchill Simmonds for Miss Anthia Churchill Simmonds at Manor Farm, Burley, Hampshire (small dance)
Pembroke College, Oxford, Summer Eight's Week dance

Tuesday, 5 June

Mrs. J. Godman for Miss Caroline Godman and Mr. Joe Godman in London

Wednesday, 6 June

Mrs. Ian Kindersley for Miss Clarissa Kindersley at the Hyde Park Hotel (small dance)

Thursday, 7 June

Mrs. Edward Heywood Lonsdale for Miss Amanda Heywood Lonsdale at the Savoy

Friday, 8 June

Mrs. A. Meredith-Owens for Miss Heather and Miss Felicity Meredith-Owens
Mrs. John Johnston Dingwall for Miss Nony Johnston Dingwall at The White House, Yateley, Hampshire
Mrs. James Franklin for Miss Melanie Franklin on the Monkey Island, Maidenhead

Thursday, 14 June

Mrs. Arthur Sutherland for Miss Susan Sutherland at Claridge's

Friday, 15 June

Mrs. Derek Mullens for Miss Alex Groos at Whiteways, Guildford

Saturday, 16 June

Mrs. Cecil Feilden, Mrs. John Galbraith and Mrs. James Priestley for Miss Mary Feilden, Miss Joanna Galbraith and Miss Sarah Priestley at Bramdean House, Alresford, Hampshire

Monday, 18 June

First and Third Trinity Boat Club May Ball, Cambridge
Peterhouse May Ball, Cambridge

Tuesday, 19 June

Mrs. Alexander Waters and Mrs. John Stevens at Phyllis Court, Henley-on-Thames, for Miss Ann Waters and Miss Anna Stevens
Pembroke College May Week Ball, Cambridge
St. John's College May Ball, Cambridge

Wednesday, 20 June

King's College May Ball, Cambridge

Friday, 22 June

The Marchioness of Northampton for her stepdaughter Lady Eliza Compton at Castle Ashby, Northamptonshire
Lady Trefgarne for the coming of age of Lord Trefgarne at Pembroke House, Chobham
Mrs. W. W. Hicks Beach for Miss Rosemary Hicks Beach at Witcombe Park, Glos

Saturday, 23 June

Mrs. C. R. N. Bishop for Miss Susan Bishop at Shipton Hall, Shropshire
Mrs. Stanley Christopherson for Miss Carol Ann Smith-Dorrien at Spring Grove, Wye, Kent
Mrs. C. H. Frye for Miss Judith Frye at Great Sarratt Hall, Sarratt, Hertfordshire

Monday, 25 June

New College Oxford, Commemoration Ball

Tuesday, 26 June

Lady Fox for Miss Bridget Trotter in London
The Hon. Mrs. Norman for Miss Roselle Norman in London

Wednesday, 27 June

Mrs. John Trechman for Miss Frances and Miss Antonia Trechman in London
The Hon. Mrs. David Hely-Hutchinson, Lady Ward and Mrs. Claude Faber for Miss Kathryn Hely-Hutchinson, Miss Jane Ward and Miss Caroline Faber at 40 Belgrave Square (lent by Mrs. Benskin)

Thursday, 28 June

Mrs. Charles Winslow-Taylor and Mrs. John Hamer for Miss Melanie Winslow-Taylor and Miss Susan Hamer at Wellsbridge House, Ascol

Friday, 29 June

The Hon. Mrs. Alexander Carnegie for her granddaughter Miss Alexandra Carnegie (small dance)
Lady d'Avigdor Goldsmid for Miss Chloë d'Avigdor Goldsmid at Somerhill, Kent
Mrs. Arthur Vyryan Denton for Miss Amanda Vyryan Denton at Goldhill Manor, Farnham (small dance)

Saturday, 30 June

The Marchioness of Lothian for Lady Mary Kerr at Melbourne Hall, Derby
Mrs. Wykeham Lugard for Penelope Anne Wykeham Lugard, small dance near Oxford
Mrs. Richard Dowell for Miss Susan Dowell at Forest Hills, Weybridge, Surrey

Monday, 2 July

Lady Des Voeux for Miss Susan Des Voeux in London

Tuesday, 3 July

Mrs. Neil McLean for Miss Caroline Kennedy and Miss Davka Ivanovic in London (small dance)

Friday, 6 July

Lady Curtis and Mrs. Edward Clive for Miss Rosemary Curtis and Miss Louise Clive at Preshaw House, Upham, Southampton (lent by Lady Pelly)
Lady Loder for the coming of age of Mr. Edmund Loder at Leonardslee, Sussex

Miss Anne Faber is the daughter of Mr. & Mrs. Julian Faber of Horsted Keynes, Sussex. She is a grand-daughter of the Prime Minister



Lady Pauline Studley-Herbert (below) is the daughter of the late Mr. Derek Studley-Herbert and the Countess of Seafield, of Cullen House, Cullen, Banffshire, where she is having her dance in September. At present she is in Italy studying the history of art and Italian



Photographs
Barry Swaabe

Miss Susan Des Voeux (above right) is the daughter of the late Lt.-Col. Sir William Richard de Bacquencourt Des Voeux, Bt., and Lady Des Voeux, of Quarry Wood Cottage, Burghclere, Newbury, Berkshire. Her dance is in July



Miss Lavinia Beasley is the daughter of Mr. P. T. Beasley and of Lady Alexandra Beasley. She is sharing a dance in July with Miss Rosemary Allhusen in Norfolk. Miss Beasley is interested in horse racing

Saturday, 7 July

The Hon. Mrs. Douglas Vivian for Miss Deborah Vivian at Chincham House, Basingstoke
The Hon. Mrs. Price for Miss Susan Price in Warwickshire

Monday, 9 July

Mrs. A. C. Snowden and the Hon. Mrs. Clifford Wolff for Miss Jane Snowden and Miss Rosamund Clifford Wolff at the Wentworth Club, Surrey

Wednesday, 11 July

Mrs. Crichton Colts, Mrs. Seton de Winton and Mrs. John Posford for Miss Lucinda and Miss Susan Colts, Miss Mary and Miss Frances de Winton and Miss Jennifer Posford at the Hyde Park Hotel

Thursday, 12 July

Lady Currie with Mrs. Hamish Currie a small dance for the coming of age of her grandson
Mr. David Currie and for her granddaughter Miss Diana Currie at Dinton Hall, Aylesbury, Buckinghamshire

Friday, 13 July

The Duke of Marlborough for Lord Charles Spencer-Churchill and his granddaughter Miss Serena Mary Russell at Blenheim Palace

Saturday, 14 July

Mrs. R. A. Butler for her stepdaughter Miss Sarah Butler in the country
Mrs. William Codrington and Mrs. Philip Lockwood for Miss Tessa Codrington and Miss Sarah Lockwood at Holywell Hall, Stamford, Lincolnshire
Mrs. Peter Kenyon for Miss Carol Kenyon at Brailes House, Warwickshire

Wednesday, 18 July

Mrs. V. W. Warren Pearl for her stepdaughter Miss Susan Warren Pearl, small dance in London
The Hon. Mrs. Bradshaw for Miss Rosalie Bradshaw, a dinner dance at the Berkeley
The Hon. Mrs. Lyle for Miss Veronica and Miss Janet Lyle at the Hyde Park Hotel

Thursday, 19 July

Lady Helen Berry for Miss Catherine Berry at Blackwell Hall, Buckinghamshire

Friday, 20 July

The Hon. Mrs. Allhusen and Lady Alexandra Beasley for Miss Rosemary Allhusen and Miss Lavinia Beasley at The Manor House, Claxton, Norfolk
Lady Barttelot for the coming of age of Sir Brian Barttelot
Mrs. Morton Fisher for Miss Diane Fisher at Chisenbury Priory, Wiltshire

Saturday, 21 July

Lady Madden for Miss Roseann Madden in Devon
Lady Le Marchant for Miss Clare Le Marchant at Hungerton Hall, Grantham
Mrs. Tim Powell for Miss Antonia Powell at Ready Token, Gloucestershire
Lady Denman for Miss Gillian Denman at Highden House, Washington, Sussex
Viscountess Boyd of Merton for the coming of age

of the Hon. Christopher Lennox-Boyd at Pyrford Court, near Woking

Friday, 27 July

The Hon. Mrs. Gerard Vanneck for Miss Sara Vanneck at Kilverstone Hall, Norfolk (lent by Lady Fisher)
Mrs. Julian Faber for Miss Anne Faber at Birch Grove House, Horsted Keynes, Sussex
Mrs. I. Roney-Dougal for Miss Penelope Roney-Dougal, a small dance in Kent
Mrs. David Rome for Miss Francesca Rome in Surrey
Mrs. George Tinn for Miss Sue Tinn in Hertfordshire

Saturday, 28 July

Viscountess Ashbrook for the Hon. Jane Flower at Arley Hall, Northwich, Cheshire
Lady Cook for Miss Hazel Cook at Sennoway Park, Norfolk
The Hon. Lady Wrightson for Miss Juliet Wrightson at Neasham Hall, near Darlington

Saturday, 4 August

Mrs. Patrick Egan for Miss Susan Caulcutt at The Towers, Yarmouth, Isle of Wight
Mrs. John Blakiston-Houston for Miss Victoria Blakiston-Houston and her niece Miss Selina Hughes Young at Beltrim Castle, Co. Tyrone

Friday, 10 August

Mrs. Richard Cavendish for Miss Harriet Cavendish at Holker Hall, Lancashire

Saturday, 18 August

Mrs. Percy Legard for Miss Lavinia Legard and the coming of age of Miss Annabel Legard at Sheriff Hutton Park, York

Monday, 20 August

Mrs. Humphrey Atkins for Miss Sheila Atkins and Miss Ann Powell at Beech House, Bembridge, Isle of Wight (small dance)

Friday, 24 August

The Dowager Lady Spencer-Nairn and Mrs. John Hume for Miss Ann Powell and Miss Sheila Atkins at Over Rankmilour, Fife

Thursday, 30 August

Mrs. Herbrand Dawson for Miss Catherine Dawson at Errol Park, Perthshire (lent by Mr. and Mrs. R. O. Heriot Maitland)
The Hon. Mrs. Frederick Leathers and Mrs. Lola Lumb for Miss Anne Leathers, Mr. Christopher Leathers and Mr. Christopher Lumb at Manettas

Friday, 31 August

Mrs. William Whitelaw for Miss Susan Whitelaw at Enninn, Penrith (small dance)
Mrs. Geoffrey Smith and the Hon. Mrs. Packe for Miss Charlotte Smith and Miss Jane Packe, a small dance at Oulton Hall, Tadcaster, Yorkshire

Monday, 3 September

Lady Macpherson-Grant for Miss Clare Macpherson-Grant at Ballindalloch Castle, Banffshire

Friday, 7 September

Mrs. John Straker for Miss Rosemary Straker at Stagshaw House, Northumberland

Monday, 10 September

The Countess of Seafield for Lady Pauline Studley-Herbert at Cullen House, Banffshire

Wednesday, 12 September

Mrs. Hunter Gordon for Miss Alison Hunter Gordon at Ballindoun House, Inverness-shire

Friday, 14 September

Mrs. George Wyndham for Miss Sylvia Wyndham at Orchard Wyndham, Williton, Somerset
Mrs. Stuart Berkeley-Owen for her stepdaughter Miss Angela Berkeley-Owen at Bickleigh Castle, near Tiverton, Devon

Saturday, 15 September

Mrs. Clive-Ponsonby-Fane for the coming of age of Mr. Charles Clive-Ponsonby-Fane and Miss Isobel Clive-Ponsonby-Fane at Brympton d'Evercy, Yeovil

Monday, 17 September

Mrs. George Walker for Miss Rosaline Walker at Newark Castle, Ayr

Monday, 24 September

Mrs. Guthrie of Guthrie for her granddaughter Miss Loetitia Philips at Guthrie Castle, Guthrie, Angus

Thursday, 27 September

Mrs. David Woodbine Parish for Miss Miranda Woodbine Parish at the Hyde Park Hotel

Saturday, 29 September

Mrs. Roderick Heathcoat-Amory for Miss Amanda Heathcoat-Amory at Oswaldkirk Hall, York

Monday, 1 October

Mrs. Robin Whitworth for Miss Anna Whitworth in London

Tuesday, 2 October

The Earl of Harrington and Mrs. Desmond Baring for Lady Avena Stanhope and Miss Anne Baring at the Savoy

Wednesday, 3 October

Viscountess Lambert for the Hon. Louise Lambert in London

Thursday, 4 October

Mrs. Ean Stewart-Smith for Miss Grania Stewart-Smith at Grocers' Hall
Mrs. Norman Hulbert and Mrs. T. Carson for Miss Flavia Hulbert and Miss Tatiana Carson at the Anglo-Belgian Club

Friday, 5 October

Lady Chesham for the coming of age of the Hon. Nicholas Cavendish and for the Hon. Georgina Cavendish at Brockwood Park, Alresford, Hampshire

Saturday, 6 October

Mrs. George Pinney for Miss Angela Pinney at Stapleford Court, Sussex
Lady Forester for the Hon. Fiona Weld-Forester and for the coming of age of the Hon. Kythé Weld-Forester at Willey Park, Broseley, Shropshire

Miss Diana Macleod is the daughter of Mr. & Mrs. Iain Macleod. Her interests include water ski-ing and she is at present taking a modelling course



Miss Rosemary Allhusen, daughter of Maj. D. S. & the Hon. Mrs. Allhusen, shares a dance with Miss Lavinia Beasley in July. She is interested in ski-ing, music and riding



Miss Roseann Madden, daughter of Admiral Sir Charles Madden, Bt., & Lady Madden. They live at Admiralty House, Plymouth, where her father is C.-in-C. She is having a dance in July



Photographs: Barry Swaebe

Miss Susan Orssich, daughter of Count & Countess Orssich. She will have a cocktail party with dancing in May



Harlip



Lenore

Miss Prudence Gilmer is the daughter of Dr. & Mrs. Scobie Gilmer of Rodenbury, Hertford. Miss Gilmer is at present learning French at Blois, has taken a Cordon Bleu course. Her dance is in the autumn

Miss Martha Don is the daughter of Mr. & Mrs. Stuart Don of The Manor House, Stonesfield, Oxford. She will have her dance in October



Harlip

Monday, 8 October

Mrs. James Pickering for Miss Susan Pickering in London

Mrs. John Gunning for Miss Sandra Gunning a small dance in London

Wednesday, 10 October

Mrs. Michael O'Cock and Mrs. C. Thursby-Pelham for Miss Susan O'Cock and Miss Philippa Thursby-Pelham in London

Friday, 12 October

Mrs. Roy Hudson for Miss Mary Plum at Grove House, Sussex

Saturday, 13 October

Lady Musker and Mrs. Dermot Musker for Miss Janey Pugh and the coming of age of Mr. Charles Musker at Shadwell Park, Thetford, Norfolk

Tuesday, 16 October

Mrs. James Hill for Miss Gillian Hill at 6 Belgrave Square

Friday, 19 October

Countess Cairns and Mrs. George FitzGerald for Lady Elizabeth Cairns and Miss Rosanna FitzGerald at Glemham Hall, Suffolk (lent by Lady Blanche Cobbold)

Saturday, 20 October

Mrs. Stuart Don for Miss Martha Don at Stonesfield Manor, Oxford (small dance)

Monday, 22 October

Mrs. Leonard Rossiter for the coming of age of Mr. Trevor Doyne-Ditmas and for Miss Maxine Doyne-Ditmas at Fayley's Border, Aldworth, Berkshire

Thursday, 25 October

The Hon. Mrs. Andrew Elphinstone for Miss Jennifer Gibbs in London

Friday, 26 October

Mrs. Scobie Gilmer for Miss Prudence Gilmer at Knebworth

Saturday, 27 October

Mrs. Robert Armitstead for Miss Elizabeth Armitstead at Stoke Court, Ludlow

Tuesday, 30 October

The Hon. Mrs. John Acland-Hood for Miss Sylvia Acland-Hood at Haberdashers' Hall

Wednesday, 31 October

The Hon. Mrs. Patrick Maitland for Miss Olga Maitland at 10 Ovington Square (Halloween dance)

Friday, 2 November

Mrs. Charles Pretzlik and Mrs. William Stirling of Keir for Miss Jacqueline Pretzlik and Miss Hannah Stirling in the country

Wednesday, 7 November

Mrs. Ralph Stockley for Miss Sally Stockley at the Hyde Park Hotel

Tuesday, 27 November

The Hon. Mrs. Beauchamp for Miss Sally Beauchamp at the Savoy Hotel

Friday, 14 December

The Duchess of Norfolk for Lady Jane Fitzalan Howard at Arundel Castle, Sussex (small dance)

Saturday, 22 December

The Hon. Mrs. Carter for Miss Pauline Willert, a small dance in Sussex

COCKTAIL PARTIES

Thursday, 22 February

Mrs. Frank Vyner Midgley for Mr. Gerald Vyner Midgley and Miss Vanessa Vyner Midgley at 8 Rutland Gate, S.W.7

Friday, 2 March

The Hon. Mrs. Leaf and Mrs. Douglas Walker for Miss Charmian Leaf in London

Thursday, 15 March

Mrs. Frank Vyner Midgley for Miss Vanessa Vyner Midgley at 8 Rutland Gate, S.W.7

Wednesday, 21 March

Lady Cecilia McKenna for Miss Sophia McKenna at 81 Onslow Square, S.W.7

Friday, 30 March

Mrs. Humphrey Atkins and Mrs. John Hume for Miss Sheila Atkins and Miss Ann Powell at the House of Commons

Monday, 2 April

Lady Milne for the coming of age of the Hon. George Milne at the Grocers' Hall

Tuesday, 3 April

Mrs. Francis Byrne for her daughter Jane, at 41 Chelsea Square
Mrs. James Hill for Miss Gillian Hill

Wednesday, 4 April

Mrs. Christopher Fuller and Mrs. Michael Morley for Miss Victoria Fuller and Miss Susan Morley at 61 Montagu Square, W.1

Thursday, 5 April

Mrs. James Pickering for Miss Susan Pickering in London
Mrs. Julian Faber for Miss Anne Faber in London

Monday, 9 April

Mrs. Vincent Budge and Mrs. R. E. Lloyd for Miss Sarah Budge and Miss Sarah Lloyd
Mrs. Hunter Gordon for Miss Alison Hunter Gordon at the home of her brother and sister-in-law Mr. & Mrs. Basil de Ferranti

Tuesday, 10 April

Mrs. T. P. Rees for Miss Alys Rees at 47 Chelsea Square, S.W.3
Mrs. Kenneth Beach and Mrs. Paul Lindo for Miss Angela Beach and Miss Amanda Lindo (cocktail dance in London)

Wednesday, 11 April

Lady Madden for Miss Roseann Madden in London

Lady MacTaggart and Mrs. David Balfour for Miss Jennifer Dearman and Miss Fiona Balfour

Thursday, 12 April

Mrs. Angus Davies for Miss Algie Davies (cocktail dance)
Mrs. Hubert Howard for Miss Lyn Howard in London

Tuesday, 24 April

Mrs. Vernon Churchill Simmonds for Miss Anthia Churchill Simmonds in London
Mrs. L. A. Judd for Miss Sally Judd in London

Wednesday, 25 April

Mrs. Alastair Gunning for her sister-in-law Miss Sandra Gunning and the coming of age of Mr. Rufus Gunning at the Cavalry Club
Mrs. Bennett for Miss Sally Bennett at the Hyde Park Hotel (cocktail dance)
Mrs. Tim Powell and Mrs. Maitland Hume for Miss Antonia Powell and Miss Diana Maitland Hume in London
Mrs. Blackwood Greenshields for her granddaughter Miss Sonia Ogilvie at Claridge's

Thursday, 26 April

Lady Jaffray for Miss Annette Worsley-Taylor in London
Lady St. John of Bletso and Lady Price for Miss Patricia Price at 8 Lennox Gardens, S.W.1
Mrs. George Tinn for Miss Sue Tinn in London
Mrs. Seton de Winton for Miss Mary and Miss Frances de Winton in London

Friday, 27 April

The Hon. Mrs. Patrick Maitland for Miss Olga Maitland at 10 Ovington Square, S.W.3 (cocktail dance)

Monday, 30 April

Mrs. William Whitelaw for Miss Susan Whitelaw in London
The Hon. Mrs. Robin Warrender for Miss Maxine Doyne-Ditmas at 46 Brompton Square

Wednesday, 2 May

Mrs. Michael Menzies for Miss Virginia Menzies at 37 Chesham Place
Mrs. George Carnegie for Miss Dinah Carnegie in London

Thursday, 3 May

The Hon. Mrs. Anthony Cayzer for her cousin Miss Sally Stockley in London
Mrs. Isobel Graham for Miss Elizabeth Graham at the Bath Club

Monday, 7 May

Mrs. Roger Barnett for Miss Philippa Barnett at the Travellers' Club
The Hon. Mrs. Bridge for Miss Phyllis Fox in London

Tuesday, 8 May

Countess Orssich and Mrs. Henry van Straubenzee for Miss Susan Orssich and Miss Philippa van Straubenzee at 6 Hamilton Place (cocktail dance)



Tom Hustler

Miss Fiona Bowes Lyon is the daughter of Col. & Mrs. James Bowes Lyon, of Chester Square, S.W.1. Her father is a cousin of the Queen



Falcon

Miss Celia Brooke is the daughter of Mr. & Mrs. Anthony Brooke, of Pembroke Square, W.8, and great-niece of Sir Charles Vyner Brooke



Archie Parker

Miss Sara Dunlop is the daughter of Brig. Andrew Dunlop, of S. Rhodesia, and of Mrs. Sheila Dunlop, of Moore Street, S.W.3



Archie Parker

Miss Susan Warren Pearl is the daughter of Mr. V. W. Warren Pearl and stepdaughter of Mrs. Warren Pearl, of Bryanston Court, W.1

Wednesday, 9 May

Lady Benson for Miss Carol Ann Smith-Dorrien in London
Mrs. Robin Whitworth for Miss Anna Whitworth

Thursday, 10 May

Mrs. John K. Henderson for Miss Anne Henderson at Walpole House (lent by Lady Violet Benson)

Tuesday, 15 May

Mrs. Barry Lillis and Mrs. Walter Whigham for Miss Lavinia du Buisson and Miss Elizabeth Whigham in London

Wednesday, 16 May

Lady Stirling and Lady Fielden for Miss Patricia Stirling and Miss Fiona Fielden

Thursday, 17 May

Mrs. Patrick Gathorne-Hardy for her niece Miss Susan Carew at Claridge's

Friday, 18 May

Mrs. R. L. Jackson for Miss Virginia Jackson

Tuesday, 22 May

Mrs. Robert Lyons for Miss Mary Rose Lyons at the Junior Carlton Club

Wednesday, 23 May

The Hon. Mrs. Marten for Miss Jenny Marten in London

Tuesday, 29 May

Mrs. Diana Berkeley-Owen for Miss Angela Berkeley-Owen at Lincoln's Inn

Wednesday, 30 May

Lady Musker for Miss Janey Pugh in London
Lt.-Col. Michael Hughes Young, M.P., for Miss Selina Hughes Young and his niece Miss Victoria Blakiston-Houston at the House of Commons

Tuesday, 5 June

Mrs. Claud Proby for Miss Caroline Proby at the Naval & Military Club

Thursday, 14 June

Mrs. Patricia Gwynne for Miss Jessica Gwynne, Mr. Neville Gwynne and her nephew Mr. David Moore in London

Wednesday, 14 November

Mrs. Wykeham Lugard for Miss Penelope Ann Wykeham Lugard in London

LATE ITEMS

Wednesday, 25 April

The Cygnet's Ball at Claridge's

Tuesday, 1 May

Queen Charlotte's Ball at Grosvenor House

Saturday, 9 June

Mrs. John Bickford-Smith for Miss Gillian Bickford-Smith, Ockley Manor, Hassocks, Sussex

Friday, 5 October

The Countess of Bradford and Mrs. Nigel Hogg for the coming of age of Mr. David Zambra at Weston Park, Shropshire



Mr. Thornton Trevelyan, the bridegroom's father, with Mrs. Michael Govett



Mrs. Roger Peake, the bride's mother, with Mrs. Victor S

Miss Jane Peake was married to Mr. Raleigh Trevelyan at Holy Trinity, Brompton



Mrs. Brian Lascelles, her son James, & Miss Margerie Fletcher



James Lascelles and the other pages in a high-spirited moment

FRIENDS & RELATIONS



The bride and bridegroom with Edward Usborne, one of the bridegroom's twin nephews who were pages



Mary Duchess of Devonshire, president of the Victoria League Ball. Left: Sir Garnet Gordon, Commissioner for the West Indies, British Guiana and British Honduras, with Captain G. S. Tuck, organizer of the Victoria League Ball



INTERNATIONAL RELATIONS



Mrs. J. Clark, Miss Rebecca Rawlence and Mrs. D. Holmes who work at Victoria League House in Chesham Place



Lady Wolfson, Sir Ivison Macadam and Allison Viscountess Dunrossil, chairman of the Hospitality Committee of the League

Commonwealth notables attended a meeting of the Victoria League Committee



The Countess of Middleton with Doreen Lady Brabourne



Sir Cuthbert Ackroyd with the Countess of Perth, chairman of the League Ball, at whose house this meeting was held

*Mrs. Ian MacArthur, wife of the
President of the Association*

London Scots go dancing . . .

. . . at the annual
dinner and dance of
the London-Perthshire
Association held at
Quaglino's



*The Rt. Hon. the Earl of Mansfield,
who proposed the toast to Perth*



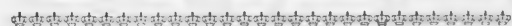
Photographs: A. V. Swaebe

*Miss Vivien Lyell, Mr. Dugald Stewart and Mrs.
Duncan Stewart*



Castillo de Alcazar de Segovia, restored in the 19th century, holds military archives

Castles for SALE



Castillo de Torrelobatón

relieved of a few, and he offers bargain prices.

As President of the *Asociacion Espanola de Amigos de los Castillos* this former General in Franco's army is now dedicated to "the moral and material protection" of the castles and to the "stimulation of interest" in them not only in Spain but in other countries. There is already a branch of the "Friends of the Castles" in America and moves are now being made to start one in Britain. Though fanatically devoted to castles the Marqués is himself a Madrid flat-dweller. Though he talks eloquently of their spiritual importance and of the great historical heritage that resides in them he will not turn up his nose at any proposal, however incongruous, that may help to save them from destruction.

At least two of them, the great fortresses of Arevalo and Torrelobatón, have been restored



Castillo de Guadamur, Toledo

A castle in Spain is a romantic impossibility no longer. Robert Wraith has met a man who would be pleased to sell several at bargain prices. He writes . . .

Everywhere I go I hear people talking about going to live in Spain. "You can live there comfortably, with a cook and a gardener, for £5 a week," they say, quoting the latest newspaper article on the subject. For nearly all of them, of course, the idea will never be more than a dream. But I have just met a man who would be delighted to turn their castles in the air into Castles in Spain. He is the Marqués de Sales and he has so many Spanish castles on his mind—2,000 of them to be more or less exact—that nothing would please him more than to be



Castillo de Molina de Aragon, Guadalajara

One castle was offered free . . . others at give-away prices

The Moorish Castle of Almeria



Castillo del Real de Manzanares, Madrid



Castillo de Olite, Navarre



by the Ministry of Agriculture and are now used as silos! A third, the fantastic, late 15th-century castle of Coca, in Segovia, is now a school of agriculture. The beautiful Alcazar of Segovia, which was elaborately restored in the 19th century, now houses the Military Archives. By a government decree of 1949, municipal authorities were made responsible for protecting castles within their boundaries from damage. But in most cases far more than protection was needed.

Though the municipal authorities were rarely prosperous enough to be able to undertake the necessary repair or restoration work they were, ironically, often able to buy the castles. The castle of Jadraque, for instance, was bought by the town council for 300 pesetas. So it is that

the town councils are now often in a position to sell a castle to a private buyer. Today the fine, well-preserved castle of Villaviciosa is being offered by the town of Solsanche for 250,000 pesetas (£1,500) or the equivalent value in public works to the benefit of the town. At least one castle was offered free to anyone who would undertake to lay on an electricity supply to the neighbouring village. Many others have been, and will continue to be, made available at give-away prices to anyone who can show a serious intention of conserving or restoring them.

The snags are that generally the castles are vast and have no water or power supply, that communications are bad and the cost of reconstruction and maintenance is high. But for the foreigner who shows that he is really determined

to become a "Spanish grandee" the Friends will iron out all the formalities and help him to get purchase tax concessions or even complete exemption.

That it can be done has already been shown by the American owners of the castles of Sotomayor (the most historic and beautiful in Galicia) and Tamarit (in Tarragona). The latter, famous for its beautiful Gothic canopy and its ideal site near the sea, was bought for 2,000 pesetas a few years ago by a Mr. Deering, who is now reported to be offering it for sale at an undisclosed figure.

The Marqués's association of Friends has taken on the tremendous task of cataloguing the 2,000 castles so that full information about all of them is immediately available. At present the



Castillo de Torrelobatón, Valladolid



Castillo de la Segura, Cáceres



Castillo de Pueblade Monbeltran, Sierra de Gredos

Castillo de Arenas de S. Pedro, Sierra de Gredos



records show that 10 per cent are owned by the state, 4 per cent by municipal councils and 45 per cent are in private hands. The ownership of the remaining 21 per cent is still being sought.

What is of more interest to us here is that the records also include a list of those that could most easily be made habitable. From that list I offer you the castles of Arenas de San Pedro, Villaviciosa de Avila, Fuensaldaña, Villafuerte, Villalonso, Montemado de las Vicarias, Sanlúcar de Barrameda.

But undoubtedly the best way to choose your castle would be to join one of the tours organized by the Friends of the Castles. And even if, in the end, you do not find something that is right for size and your pocket, you will at least have had the most fascinating history lesson of your

Castillo de Almansa, Albacete



life. For in these "glorious stones" are immured the story of Spain's 700-year struggle against the Moorish invaders and of the campaigns the Spanish barons fought against each other after they had expelled the Moors. Frequently the combination of Moorish features with the French-influenced Spanish architecture produced fairy-tale fantasies. At other times a grim exterior fortress protected an alcazar, or castle-palace, of exquisite beauty, directly inspired by the example of the sybaritic Moorish overlords. That there should be a desire to protect and preserve these magnificent relics is natural enough but the methods by which it is being done are not without critics inside Spain and in other countries. And just as there are people who object on principle to the cleaning of

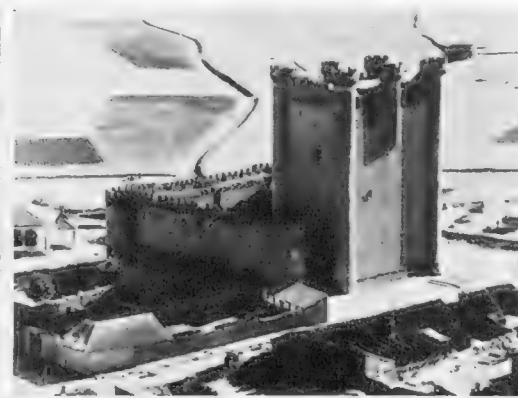
Castillo de Villaviciosa



old paintings so there are those who argue that the castles are better left as beautiful and romantic ruins. Undoubtedly there has been plenty of room for criticism in the past—the Spanish Government's restoration of the castle of Olite has been wittily described by Mr. Mark Girouard as "Wormwood Scrubbing"—so it is to be hoped that the Friends' enthusiasm will be tempered with aesthetic considerations and that they will have the power to impose high standards upon private purchasers, particularly those from abroad. Otherwise the success of their campaign to find new castle-dwellers may result in nightmare fantasies of Hollywood-Gothic, Chicago-Moorish or Birmingham Spanish architecture. Full details from Marqués de Sales, Los Madrazo, 28, Madrid.



Castillo de Penafiel, Valladolid, and (below right) El Marqués de Sales, pictured in London



Castillo de Fuensaldaña, Valladolid, and (left) Castillo de Albuquerque, Badajoz



Robert Wright



A BRIDEGROOM'S CELLAR

THAT CHEQUE FROM A FAVOURITE GODFATHER or uncle will buy long-term delight if spent on a reserve of fine wines. Of course, you may prefer to use it for the sort of drinks you need in the next year or so—the bottles and halves for immediate enjoyment, the champagne that is a “must” in crisis or celebration, the inexpensive wines you buy large-scale for parties. And it is true that the very fine old wines, matured slowly and naturally so as to produce the sort of pleasure and fascination that has become a British tradition can, for the serious seeker, often be found—at a price. But the demand for fine wines goes on exceeding the supply and a private cellar of special occasion bottles acquired now is a long-term investment both financially and prestige-wise; it's quite a thought that, in 10 or more years' time, you can invite rich Uncle Roger or your boss to dinner and produce the sort of bottle that, even if you **could** still get it, would be so costly that you'd almost shrink from drinking it. Unlike certain coveted status symbols, a cellar doesn't get shabby! And fine wine, drunk in its matured prime, justifies almost all the purple passages that have been written about it.

Suppose you have £100 for laying down wine now. You must have the expert advice of a wine merchant—or more than one, if you find that Mr. X is a lifelong lover of claret, while Mr. Y is passionate for port unto the third generation. Old-established firms, such as Hedges & Butler, Cockburn & Co., Saccone & Speed, Avery of Bristol, Gaskarth of Altrincham, Young & Saunders of Edinburgh, Skinner &

Rook of Nottingham, Norman of Exeter, and Hawker of Plymouth can draw on the combined experience of generations to guide your choice; merchants adventurous with young talent and ample lists, such as Morgan Furze, Fortnum & Mason, Kettners, Grants of St. James's, Arthur Cooper of Reading, the Army & Navy Stores, Lyons Hop Exchange Cellars, Bentalls of Kingston, Mallorie of Leeds and Andrew Collie of Aberdeen can broaden your knowledge of trusted classic wines. John Harvey's list has a long section on wines for laying down. For properties change hands, methods of vinification vary and, whereas some famous names are still associated with wines that mature and please in the traditional ways, others may be relying on their labels to sell them—or may be counting on short-term consumption.

Vintage port is traditionally laid down for the coming-of-age of the son and heir; a fine vintage should be left alone for **at least** 15 years after it is bottled and often much, much longer. Current shortage of supplies means that already restaurants are having to offer the 1945s and younger wines before they are even approaching their best. The 1945s are still to be found, but will cost you around 30s. a bottle; it is thought they will have a long life and a glorious prime. If you want vintage port to drink within the next decade, consider the 1947s and 1950s; the former are more delicate wines, the latter gay and sunny. The 1955s, which I admit I have not tasted, are reported as being magnificently big with a great future and will cost around a guinea a bottle; the 1948s, in the same price

range, are also reported as being big, fine wines. Port lovers will have their favourite names; mine include Croft, Taylor, Cockburn, Fonseca, the charming Portuguese Ferreira and the famous Quinta de Noval.

Unless the bridegroom is specially devoted to white wines or has well over £100 to spend on laying down, I'd suggest he buys vintage champagne and the great sweet Bordeaux as and when he wants them. The 1955 and 1957 fine white Burgundies are worth keeping for several years and will cost from 15s. to £1 a bottle; the 1959s are well spoken of and also the 1960 Chablis in the finer ranges, but these wines—and for laying down only the best are going to be long-term pleasures—will cost around 25s., possibly more if bottled on the property or in France.

In Germany, 1959 is generally considered a very great year. If you like the great hocks and Moselles, be prepared to pay from 18s. to £1 a bottle for estate-bottled wines—and a lot more for the greatest. But, as with the white Burgundies, you are buying wines that are already only available in small quantities; the experience of drinking them in their flowery prime will be one that even your most blasé guests are unlikely to forget. If you buy British-bottled German wines, names such as Loeb, Langenbach and Deinhard—to mention only three of my personal favourites—are guarantees of quality. There are many more. But most really fine German wines are bottled on the estates where they are made.

The situation with regard to red Burgundy





By Pamela Vandyke Price drawings : Haro

and claret is complicated by some of the fantastic prices that have been asked—and paid—for some of the fine wines. There has been a lot of “buying on the label” and the power of the dollar overshadows some of the greatest properties which, alas, no longer make the sort of wines with long, glorious lives that they used to do. Unless you can afford £2 a bottle in the range of red Burgundies, you must look for the label of a reliable shipper for fine wines bottled in Britain (and some of them may be better than all but the finest of the property-bottled wines, thanks to good bottling methods in this country). My own choices for sound Burgundy, both red and white, especially for long-term buying, are the firms of Louis Latour, Louis Jadot, Bouchard Père and Fils & Co., but there are many other good ones. Years to go for now are 1955 and 1957; the vaunted 1959s look like being rather short stayers, with the few exceptions that one always has to make in the world of wine.

With claret, some of the classed growths of 1953 will give joy for several years—Cantemerle and La Mission Haut Brion are two of my favourites and Haut Brion and Lafite are said to show superb promise by those who have broached them already to see how they are getting on. 1952 is a year when many classed growths may outrank in distinction the open-hearted charm of the 1953s; I have bought the Palmer, Lafite, Cantemerle and Montrose—a property that always seems to make a very “traditional” type of wine that lasts beautifully. But these are all great big wines, at great big

prices; if you buy the château-bottled classed growths of 1955—many drinkable now and most to be enjoyed within a few years, especially the Grand Puy Lacoste and Calon Ségur—you must be prepared to pay 25s.-30s. a bottle. The same goes for the 1957s and 1959s, which last look like being as fine for some clarets as was first thought might be true for the red Burgundies. For British-bottled wines, of course, you will pay less. If you want a larger reserve of claret, not perhaps to be approached with such bated breath, ask about the British-bottled bourgeois growths, some of which, thanks to the conscientiousness of their owners and the perception of our shippers, compare with all but the finest classed growths. A top quality bourgeois claret need not cost you more than 15s., often much less; pick from years 1952, 1953, 1955, 1957 and 1959 and the well-chosen “stayers” will surprise you in a few years.

What about buying wine in sales? When ends of ranges in stock are offered, such as they are from time to time by Lyons Hop Exchange Cellars, they can be wonderful bargains. (That’s where I bought my 1947 Lafite.) But sometimes “special offers” or wines offered at auctions are of doubtful value unless you have particular knowledge of them.

Don’t move your wine about more than you can help—your wine merchant will usually keep it for you, either making no charge or only a very small one. You can always have bottles from your reserve sent home a week or so ahead

of special occasions, rather longer when vintage port is concerned, unless the wine merchant is going to decant it for you on the day you are to drink it.

So you can spend that £100 as follows—dividing the different wines into more than one vintage, or, if you don’t want to pay the top price in each category, actually buying more:

	£	s.
12 bottles each of:		
1955 vintage port at about 23s. a bottle	13	16
1945 vintage port at about 30s. a bottle	18	0
White Burgundy at about 25s. a bottle	15	0
1959 hock and Moselle at about 25s. a bottle	15	0
Red Burgundy at about 20s. a bottle ..	12	0
Claret at about 15s. a bottle ..	9	0
Red Burgundy, 6 bottles at 30s. a bottle	9	0
Claret, 6 bottles at 25s. a bottle ..	7	10
	99	6

If you allocate between £10 and £20 a year for additions to your cellar, you will augment it considerably even before you begin to draw on it and, when you do start drinking it, you will have kept up a small backlog of fine vintages. Come to consider it, if you show your cellar book to rich Uncle Roger, he may even supply the wherewithal for your annual replenishments!



Lord Kilbracken

My win on the pools

A STARTLING SUCCESS ON THE FOOTBALL POOLS, AS FAR as I'm aware, is the only way I could possibly achieve the sudden affluence which many of us dream about (those of us who haven't achieved it already). Earning it would be impossible, if it's to be sudden, because the taxman would take the lot; speculation on the Stock Exchange is tax-free but needs capital. There is the Irish Sweep, but affluence, by *my* definition, requires a lot more than its first prize, a mere £50,000—though I wouldn't say *no* to it if pressed. I'm thinking in terms of at least three times that figure. I suppose it would be hypothetically possible to win the desired sum, starting with next to nothing in a week or two of fantastically successful betting, but I somehow don't see it happening. I discount the possibility of marrying a millionairess, so only the pools are left.

Until this winter, I'd never filled in a pools coupon. There aren't any in Ireland with worthwhile prizes, and British pools are banned there. (This always seems most unfair to me, when England makes no serious attempt to prevent millions of sweep tickets, which are illegal here, from being sold.) But finding myself in London as the current season approached, I dropped a line to Mr. Cope, whom I chose at random, appraising him of the fact that I desired to be a client.

Almost by return, I received a stack of literature, including (a) Cope's Football Encyclopaedia, (b) an astrological guide by Lyndoe, (c) Cope's Win-Plan Book, 1961-62 and (d) my precious coupons for the first two weeks. The astrological guide predictably predicted that everyone, in principle, irrespective of his stars, had an admirable chance of winning the Treble Chance in almost any week. The encyclopaedia wasn't *very* encyclopaedic, since it possessed only 12 pages, but these were so intricate that I at once rejected any idea of exercising skill in making my selections. The Win-Plan book, anyway, gave details of some two dozen methods of "perming" which, though highly complex, seemed practically certain to guarantee success. For my first week I chose Win-Plan A98, which covers 14 selections on the Treble Chance, it stated, and gives 432 "dividend-winning" chances, all for three bob. Then I turned my coupon upside-down, to ensure the elimination of any "rational" considerations, inserted my Xs at random, and inscribed alongside the magic formula:

WIN-PLAN A98—144 COLS. @ 1d. = 3s. STAKED.
I then sat back and waited for the six-figure cheque.

It didn't arrive that week, nor the next week, nor the week after. I varied my method, trying successively Guarantee Coperm 35 and Win-Plan A92 and Multi-Win-Plan MWP30, but they turned out, for me, to be all Multi-Lose-Plans. In one memorable week I correctly "predicted" as many as six draws—which, I assume you know, are what matter—but that, need I say, is two fewer than necessary. I was just begin-

ning to give up hope when Mr. C. introduced a brand new pool: The Jackpot.

In this, as though the Treble Chance isn't difficult enough, you have to foretell matches which will be draws at both full-time *and* half-time. For these you score the maximum of three points each, as against two points for those which are drawn at full-time only. Away wins, similarly, can score 1½ points or a single point. This means that virtually every week there is a chance of winning a fortune, which isn't true of the Treble Chance in a week when draws proliferate. I turned my coupon upside-down as usual, and employed a Full Perm, my first-ever:

PERM 8 FROM 11—

165 COLS. @ 1d. = 13s. 9d. STAKED.

(It will be noted that my stakes had significantly risen.) I felt extremely confident, but only scored five points out of a maximum of 24.

And then, suddenly, it happened. Thumbing last week through my Win-Plan Book, which is now rather dog-eared, I decided to give another chance to Win-Plan A98. I should perhaps explain that there are 3,003 different ways of selecting eight matches from fourteen, as my Permutation Ready Reckoner tells me, and Win-Plan A98 covers only 144 of these—on a completely fortuitous basis. So, even if you manage to indicate eight top-scoring matches, the odds are still about 20-1 against them all coming together in the same line (as they must). When the results came through, it transpired that only seven matches had resulted as "double-draws"—and of these I'd included four. A further nine were "single-draws"—and I had four of these, too. This would give me 20 points out of a maximum of 23, and therefore a chance of a dividend, *if* Win-Plan A98 worked for me. And, to my astonishment, it did. It wasn't yet *certain* that I'd win anything—this would depend on whether any client managed to score the maximum—but I thought I had a chance, and I thought so even more next day, when Mr. Cope invited telegraphic claims from anyone with 21 points or more. This implied that I might even win a third dividend. I reckoned it within the bounds of possibility that I might collect a couple of hundred; even, at the height of my fantasy, a thou.

Dividends are announced on Wednesdays. Hands trembling, I leafed through my evening paper. No client had 23 points, no client had 22½ points. But 22 were needed to win a first (£1,532 13s.) and 21½ to win a second (£228). This unfortunately meant I had only won a fifth. And the "divi" for my penny stake was exactly forty bob. What a triumph to have won *anything*, though! It arrived this morning, with a nice letter of congratulation from Mr. C. (not to mention a picture of him). It is hardly a symbol of affluence, my £2 postal order, but it's a start. And *next week*. . .



"IOLANTHE": JULIAN MOYLE AS STREPHON. PHOTOGRAPH BY REG WILSON

Two Nights at the Opera

ONLY THE MOST DIEHARD SAVOYARD COULD FIND anything to resent in the new production of Gilbert & Sullivan's *Iolanthe* at Sadler's Wells. This is the first mounting of any of the D'Oyly Carte operas since the copyright lapsed, but comparisons between this and the "traditional" production seem pointless. The basic difference, however, should be mentioned. At the Wells, *Iolanthe* is prettier, wittier and livelier than at the Savoy. Desmond Heeley's sets and period costumes reach a high degree of fairy enchantment; the words are in no way altered but inflexions of delivery are, and both fairies and peers are presented as groups of individuals rather than straight lines of identical singers; the producer, Frank Hauser, sets a fast pace; something is happening all the time. Not all his inventions are successful (I question the introduction of a boy sweep during the second verse of the sentry's song), but at least they *are* inventions and frequently entertaining. If the D'Oyly Carte Opera Company feel that productions like this will in any way shake their supremacy, it is the question of pace they must study.

Alexander Faris drew some lovely playing from the orchestra (especially in the overture, one of Sullivan's best) and pointed the often witty accompaniments neatly. Elizabeth Harwood played Phyllis with panting bosom, pouts and that air of not-so-innocent innocence which is the key to Marilyn Monroe's charm. Her singing is outstanding, riding the ensembles brilliantly and perfectly moulded to Sullivan's drawing-room ballad style. Heather Begg

makes a gorgeous Queen of the Fairies but lacks the vocal guns to match her appearance, and Patricia Kern in her one solo made me regret that the title role is so tiny. The Lord Chancellor was Eric Shilling, a gifted comedian who made no attempt to follow the Grossmith tradition, but took his cue from Gilbert's own drawings in *The Bab Ballads*, an untraditional performance this but no less entertaining. The three leading fairies won more laughs than one would have thought possible, and for their entrance the chorus of peers (coronets and shooting sticks) was preceded by the band of the Irish Guards with stunning impact.

The following evening a fresh production of *La Bohème* was given at the same theatre. After the excitements of *Iolanthe* this seemed perhaps more routine and predictable than it actually was. Voytek's sets are more obtrusive than usual in this opera (the Bohemians' garret actually looks as if Bohemians live, work and sleep there) and Wendy Baldwin presents Mimi as a slightly blowsy blonde, which is dramatically justifiable. She has a powerful voice, with moments of radiance, but lacks variety of tone. Elizabeth Vaughan, a young soprano of formidable talent on loan from Covent Garden, is Musetta and worth watching. William McAlpine sings the poet. John Matheson conducted, making the orchestra swing as it should in an opera where Puccini's heart is not so much on his sleeve as carried before him on a cushion.

☆☆☆☆☆☆☆☆☆☆ J. ROGER BAKER



CONFETTI AND RICE



What shall it be?
Lace, satin, silk?
What she will wear to
remember the finest
day in her life

BRIDE OF THE YEAR IN PEAU-DE-SOIE WITH GENTLE TRAIN. WISP OF VEILING SWATHED FROM AN ORGANZA FLOWER BY JAMES WEDGE. BOTH TO ORDER. LIBERTY. BOUQUET OF WHITE HYACINTHS

REGISTER OFFICE, THE SHORT DRESS WEDDING: CHRISTIAN DIOR, LONDON'S, SHELL PINK ZIBELINE SUIT AND ACCESSORIES, WITH CHEMISE TOP IN EMBROIDERED LACE. AT ROCHA

FASHIONS: ELIZABETH DICKSON
PICTURES: TERENCE DONOVAN
BOUQUETS: PULBROOK & GOULD

OUT-OF-TOWN STOCKISTS
ON PAGE 374



MISTY LACE LAVISHED ON ICE
NYLON ORGANZA FOR A ROMANTIC
DREAM OF A BRIDE. HARRODS,
40 GNS. JEWELRY FISCHER'S SATIN
WIMPLE AND VEIL. WHITE SATIN
PUMPS BY POLCIS

ONLY THE VERY YOUNG BRIDE—
CRINOLINE OF GOSSAMER LACE,
THE VEIL A WHISPER OF TULLE.
MANDELL & DICKINS & JONES,
40 GNS. BLOODED COLOUR: THE
VARIEGATED LEAVES





FIT FOR A PRINCESS. SLENDER
WILD SILK DRESS WITH COUNT-
LESS DAISIES APPLIED TO THE
OVERSKIRT. MORE DAISIES ON THE
HEADRESS. BY JULIAN. 61 SHOP,
95 GNS. HEADRESS BY MADAME
FAUSTA, 47 SOUTH MOLTON
STREET, 17 GNS. WHITE SATIN
PUMPS BY DOLCIS

FINELY PLEATED SHAPE TOPS
BOUFFANT ORGANZA DRESS,
DEBUTANTE'S DREAM NOW TRUE
BY MURIEL MARTIN AT CHANELLE,
31 GNS. CROWN OF SATIN AND
LILIES-OF-THE-VALLEY, JENNY
FISCHER





REGAL, MAGNIFICENT DRESS
SCULPTURED IN THE GREAT
TRADITION, HERE IN CREAM
SATIN FOR AN OLDER BRIDE.
ORDER, CRESTA SHOPS, ETHER-
FLOWER HEADDRESS, JENNIE
FISCHER

COUNTRY CHURCH AFFAIR
DRIFTING ORGANZA, DELICATE
TRIMMED IN BRODERIE ANGLAISE
AND SATIN RIBBONS, CLOUD
TULLE FALLS FROM TOPKNOT.
TINY FLOWERS AND LEAVES.
CARRY, A SINGLE PINK ROSE.
DRESS AND FLOWER CAP
BELINDA BELLVILLE

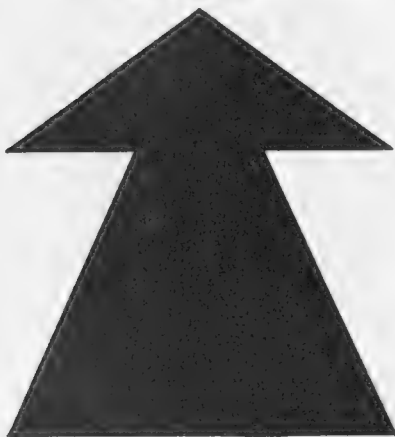
OUT OF TOWN STOCKISTS

P.369. CHRISTIAN DIOR PINK
SILK ZIBELINE SUIT AT: SAMUELS
MANCHESTER; ELIZABETH
HINTON, BRIGHTON

P.371. MANDELL WHITE LACE
WEDDING DRESS AND VEIL AT
RACKHAMS, BIRMINGHAM
DALY'S, GLASGOW

P.373. MURIEL MARTIN WHITE
NYLON ORGANZA WEDDING
DRESS AT: KENDAL MILNE
MANCHESTER; RENÉE MENEELY
BELFAST





● **THE CRISIS** This afternoon you are going to a wedding at St. Margaret's. This morning, while trying on your pretty new suit, you thoughtlessly spilt coffee over it. What are you to do? Wear some old thing?

● **THE COVER-UP** No. Try one of the cleaners that guarantee the garment will be ready in a few hours. Such as:

Achille Serre, 48 South Molton Street, W.1; 39 Marylebone High Street, W.1; 19 Jermyn Street, W.1.

Berkeley Cleaners, 50 Curzon Street, W.1.

Eastmans, 227 Kensington Church Street, W.8; 88a Queensway, W.2.

Sketchleys, 77 Marylebone High Street, W.1; 150 Sloane Street, S.W.1; 148 Queensway, W.2.

Warning note: don't count on getting a white, wild silk pleated cocktail dress cleaned in half an hour—delicate fabrics, intricate pleats, need more time.

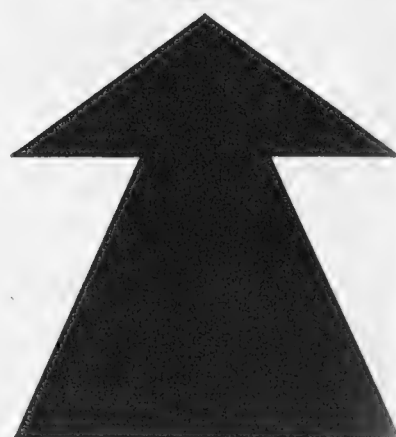
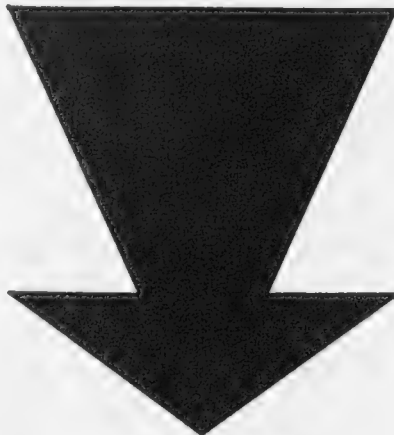
CRISIS cover-ups

Debs have difficulties as well as delights — here are the solutions to some of them

BY ANGELA INCE

● **THE CRISIS** You have ruined yet another pair of stockings getting out of the low-slung sports car, and realize that this can't go on. If you have to buy many more pairs of stockings, you'll be broke.

● **THE COVER-UP** Take out an insurance policy with Nylons Unlimited, 26 Gay Street, Bath. They will enrol you for £1, and provide three seamed stockings (or 10s., with three seamless stockings). You then pay 3s. 6d. a week, or £1 for six weeks, and exchange any amount of damaged stockings. No claim bonus: after one week without a claim you pay only 2s., after another week, 1s. Back to 3s. 6d., though, as soon as you start claiming.



● **THE CRISIS** That charming man who detached you from the party somewhere between the Dorchester and the Blue Angel has acquired sinister overtones in the early hours and insists on coming up for coffee.

● **THE COVER-UP** Agree with a laugh and a threat of company, boredom or hard work: Daddy's been wanting to meet you for ages. You'll love Amelia—the nicest ferret I ever owned. You can help me move the bookshelf.

I do want to tell you about a marvellous day we had with the Pytchley last season.

Jenny, Clarissa, Elizabeth and Sheila have heard so much about you.

I seem to have lost my latch key and you can help me break in.

I want to show you those snaps of darling old Rover.

I'd like you to hear those long-play records of Gregorian Chants.

You'll love Mummie—she always gets up and has a hot drink with me when I get in.

● **THE CRISIS** Out dancing for the first time with a man of elegance, wit, and general desirability, you feel your face getting shiny with excitement, and would like to put some powder on it. You have, however, been trying to give the impression that you have been suavely alive for around four hundred years, and as far as sophistication goes, Cleopatra had nothing on *you*. You feel, rightly, that it would spoil your act to ask, in a low anxious murmur, where the Ladies' Cloakroom is.

● **THE COVER-UP** Consult this handy list:

Claridge's: From main entrance, up steps, turn right, second on right.

Berkeley: Piccadilly entrance, straight through lounge, round to right.

Hyde Park Hotel: Up stairs, first on left, first door on right.

Carlton Tower: Go in towards Rib Room, on right-hand side.

Savoy: Through foyer, down the wide stairs, first on left in cocktail lounge.

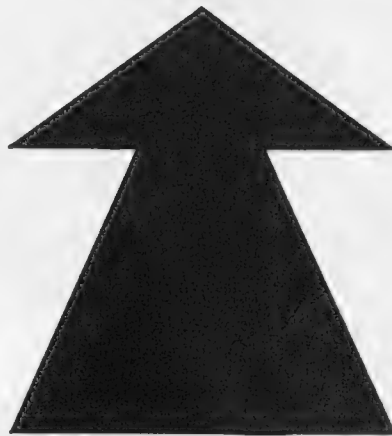
Caprice: Through revolving doors, sharp right, down the stairs.

Royal Court Club: Straight through bar, along corridor, dead ahead.

Blue Angel: Turn left when you go in, dead ahead at end of passage.

400: On the right as you go in. Establishment: Upstairs, dead ahead.

Saddle Room: Upstairs, last on left.



● **THE CRISIS** He's invited himself to dinner at the flat—that attractive man to whom you've been bragging lightly of your skill with Quenelles de Brochet, Canard à la presse, Soufflé Grand Marnier. In actual fact you can just about boil an egg, given time, perfect conditions and Absolute Quiet. What to do?

● **THE COVER-UP** Put in a call to one of the places that provide a complete meal, perfectly cooked. Such as:

Prunier's. (HYD 1373.) They provide a booklet which gives details of the service and the food available, as well as prices. They do not deliver, but clients can collect meals from them at any time, except Sundays.

Brackenbury Catering. (REN 2667.) They deliver meals in their own dishes (which are collected next day) in an area of roughly three or four miles' radius from central London. They will make suggestions from their list, or will cook for you almost anything you want, given reasonable notice (preferably two days).

John (Personal Services) Ltd. (WEL 8581.) Will organize entire dinner parties for you, including cook, butler, footmen. They provide more or less any kind of food you want, but require notice (about a week in June or July, their busiest time).

● **THE COVER-UP** (Long-term policy). Learn to cook, for Heaven's sake. The Cordon Bleu (31 Marylebone Lane, W.1, WEL 2931) have a large variety of courses that would fit into the tightest schedule. The Beginners and Intermediate course gives 12 two-hour lessons, costs 15 gns. A five-day intensive course costs 12 gns., gives practical work in the mornings, advanced demonstrations in the afternoons. A three-month course, with a Cordon Bleu Certificate at the end of it if you pass the exam, 70 gns.

● **THE CRISIS** In ten minutes you are having lunch with this stunning man at the Causerie. Crossing Bond Street for a hopeful look in Asprey's windows, you leave part of your stiletto heel in a grating.

● **THE COVER-UP** No need to race home for another pair of shoes. There are plenty of places around that mend stiletto heels in minutes. Here are some of them:

Army and Navy Stores. From 4s. 6d. to 6s., depending on material used and state of heel.

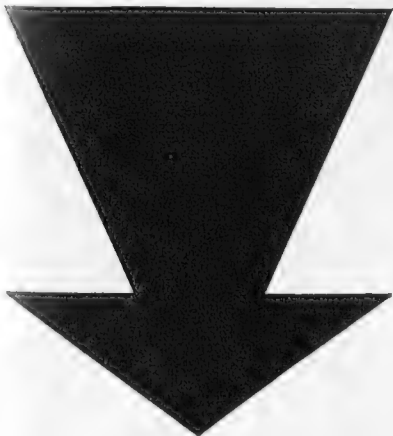
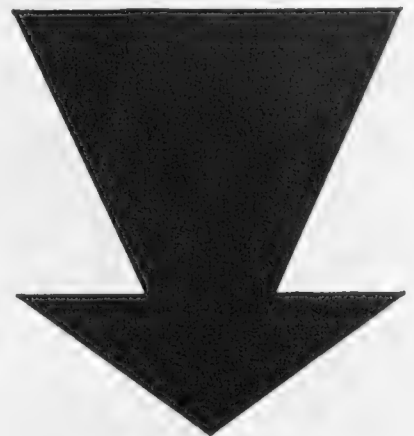
Dolcis, Oxford Street. 4s. 6d.

Lilley & Skinner, Oxford Street. From 3s. to 6s., depending on material used and state of heel.

They also scuff-proof heels, using a French process exclusive to them in the West End. 2s. 6d. while you wait.

Selfridges, Oxford Street. 4s. 6d. and 5s. If heels are very badly damaged they will replace both for 19s. 6d., in about half an hour.

Gallops, 16 Old Brompton Road, S.W.7; 20 Gloucester Road, S.W.7; 20 Buckingham Palace Road, S.W.1. From 4s.



Sharply shaped silver coffee pot made by S. Devlin is one of a pair at Asprey for £150 together. Works of art, they are exempt from tax. Asprey, too, have the semi-precious stones set in a zig-zagging patchwork. The box costs £95, the lighter £19 17s. 6d.



Set of six superb Georgian cordial glasses with a twist in their stems, 40 gns. from Prides of London, who have the perfect marble patterned table top they stand on. Regency, it costs 65 gns. for the top alone which is paired with a chosen base to order. Prides have several of these. French bracket clock by Bayard: 10 gns. from all branches of Watches of Switzerland

Treacly topaz and white milk glass lamp, £27 1s. at Rosenthal Studio House, Brompton Road. Flowery handpainted French porcelain egg which opens from the middle, £37 10s. at Whyte's, New Bond Street. Tall lager glass, £2 4s. 6d. and beer glass, £1 11s. 6d. both with a seal set in the side, from Rosenthal

Blackened brown flamestone coffee pot by Dansk doesn't mind an open flame. In the same perfect mould is their hilly soufflé casserole: £3 7s. 6d. **Coffee pot:** £3 17s. 6d. **Stainless steel place setting** by Jens H. Quistgaard costs £4 1s. 9d. All at Harrods

Casque de Buire by Gien is hand-painted French pottery at its best. This blue and white piece comes with a cuvette for 11 gns. at the Boutique in Carita, Sloane Street. Pair of silver George III goblets by Stephen Adams cost £85 from Silverman's in the Silver Vaults in Chancery Lane



Long twisting stemmed glass is Georgian in inspiration, 15s. by Holmgaard at Ansons, Dover Street, who also have the clear glass plate under the grapes: 41s. 6d. by Leerdan. Prettiest of gilded clocks by Angelus, £50 from all branches of Watches of Switzerland. Fragile white lawn cloth studded with plushy pink roses: £35 plus napkins at the White House

YES?

ERDICTS

PLAYS *Anthony Cookman*

The Big Killing. Princes Theatre. (Ursula Howells, Leslie Phillips, Carol Coombe, Frank Lawton, Naunton Wayne.)

Gin and tonic and murder

MR. PHILIP MACKIE IS ALMOST MY FAVOURITE THRILLER-WRITER. HE IS apt to base a story on some wildly improbable incident, but once out on the tightrope he keeps it remarkably taut and bounds about with impudent resourcefulness that I find extremely diverting. His latest piece, **The Big Killing** at the Prince's, rests on an assumption at least as steep as the "merry bond" that Shylock negotiated with Antonio: that Charles Barcher, a Gloucestershire landlord with a pocket as deep as his thirst, would in drunken jest bet a neighbour £25,000 to a pound that he will not kill Mrs. Barcher and get away with it. This sort of thing worries me no more than Lear's arbitrary decision to divide his kingdom between his three daughters. A thriller, like a great tragedy, must start somehow. What worries me more about Mr. Mackie's technique is that while it would be entirely adequate if applied to a whodunit, it is less than adequate to a "psychological" thriller, which is his chosen line. If we were simply asked to guess who pushed the unwanted Mrs. Barcher into her swimming pool it would not in the least matter if the characters were mere ciphers. But since the murder is planned before our eyes it becomes rather important that the people concerned should be recognizable human beings.

They are that only up to a point. The man who so lightly undertakes to make away with his neighbour's detested wife has been a racing motorist. He has given up gambling with his own life and taken to betting on the lives of others. An insatiable craving for excitement, we are given to understand, works on a malignant nature. The play could probably afford one such character, though even he might well be explained in a little more plausible detail. But the embodiment of motiveless villainy is hardly more remote from actuality than the rest of the people in the play. They are all social expendables. Life is a perpetual holiday for them. Barcher and his sinister neighbour never meet without downing at least half a bottle of gin. Barcher habitually breakfasts on the stuff. Mrs. Barcher's few brief encounters with the man who hopes to make a small fortune out of murdering her are given up to arranging a midnight liaison with him beside the swimming pool. A former garage hand who lives in one of Barcher's cottages has no visible means of subsistence, but he pops in occasionally to make sheep's eyes at the murderer's wife and when he knows that the police suspect her of murder and is led to believe that Barcher has disposed of his own wife, is perfectly ready out of chivalrous love for the villain's wife to help him kill Barcher.

Mr. Mackie is a lively storyteller. His narrative is full of surprises, and he manages them well enough to hold our attention from one to another, but how much better a play it would be if we could feel that these people had some other business in the world as doctor, lawyer or whatnot besides that of boozing continuously and hating their wives. This "psychological" weakness reacts on the players. All the acting is extremely good in its way, but Mr. Leslie Phillips is reduced to suggesting that the chief rogue who spins the plot must be on the verge of a

nervous breakdown. His tenseness never relaxes. He murders for money and for the thrill of the thing, he does not hesitate to cast suspicion for the deed on his devoted wife, he blackmails the man whose drunken jest he has so unscrupulously exploited, and when the counter-blackmail begins he decides to destroy his victim. The only possible explanation for such determination in evil-doing must be, Mr. Phillips not unreasonably assumes, delayed shock to the nerves of a retired racing driver. He is driven to make the point by staying rather monotonously on a single note of smooth venom.

Mr. Frank Lawton is a great deal more interesting as the never quite predictable drunk; but the weakness of the play is paradoxically pinpointed by its best performance. Mr. Naunton Wayne is a police inspector. He has a job to do. He does it with a drily humorous, modest efficiency, but whenever he opens his mouth he reminds us that there is a world outside the world of half-sozzled playboys. All the same this is a piece of nonsense that lots of people will find at once exciting and amusing.

FILMS *Elsbeth Grant*

Une Aussi Longue Absence. Director Henri Colpi. (Georges Wilson, Alida Valli.)

All Night Long. Directors, Michael Relph & Basil Dearden. (Patrick McGeehan, Keith Michell, Marti Stevens, Betsy Blair.)

Second Time Around. Director Vincent Sherman. (Debbie Reynolds, Andy Griffith, Steve Forrest, Juliet Prowse, Thelma Ritter.)

The Criminal Life Of Archibaldo De La Cruz. Director Luis Bunuel. (Ernesto Alonso, Ariadna Welter, Miroslava Stern.)

Night Is My Future. Director Ingmar Bergman. (Mai Zetterling, Birger Malmsten.)

Grand Prix for high tragedy

M. HENRI COLPI, WHO IS 39 YEARS OLD, WON THE GRAND PRIX AT LAST year's Cannes Film Festival with his first feature film, **Une Aussi Longue Absence**—and I am very happy that he did, as he is obviously exceptionally talented and, furthermore, seems to have a far greater sympathy for and understanding of ordinary human beings than the majority of the *nouvelle vague* directors, those prophets of nihilism and merchants of despair. Signorina Alida Valli has the role of a café proprietress in a Paris suburb—a lonely woman who has half-forgotten that she was once married. It is 15 years since her husband was deported to Germany and she and her neighbours have long presumed him dead—but one day she believes she has found him again in the person of a tall, gaunt tramp, M. Georges Wilson, who lives alone in a hut by the Seine, making a bare existence as a ragpicker. He has the same stature and features as her husband, but his eyes are empty of recognition when he looks at her. This strange, silent man has, in fact, no recollection of his past life prior to the time when he came to his senses in a field in Germany—whence some instinct led him to Paris.

Tenderly and anxiously Signorina Valli strives to awaken memory in him. She confronts him with people he must have known if he is indeed her husband—they, incidentally, are by no means sure he is—but though she establishes to her own satisfaction that he has her husband's tastes in music and in food, it is obvious that nothing she says or does reminds him that they have known each other before. One watches him with the same anxiety as Signorina Valli, as he seems to grope about in the emptiness of his mind for a clue to his past identity—one weeps for her when he finds none. He is leaving her café late on a summer evening when desperation prompts Signorina Valli to shout after him her husband's name—"Albert Langlois!" The cry is taken up by passers-by. Suddenly the tall figure halts—the man turns stiffly, holding his hands above his head as if awaiting arrest. A moment later he darts towards an oncoming bus, is knocked down, scrambles to his feet, plunges headlong into the darkness and is gone. Signorina Valli is now convinced that he *is* her husband: she has lost him again for the moment, but when winter comes and he needs warmth and shelter, he will return to her. But *is* he—and *will* he? We shall never know. But, unless amnesia overtakes us, we shall never forget the wonderfully

*From ranch-hand to sheriff is the tomboy Cinderella progress of Debbie Reynolds in *Second Time Around* (reviewed here). She is seen below having a tough time in the corral. Also involved (bottom picture) are Juliet Prowse and Steve Forrest, who plays a gambling man*



moving performances of Signorina Valli and M. Wilson or the beauty and delicacy of M. Colpi's direction.

I don't know what Shakespeare-lovers will make of the modernized, jazzed-up version of *Othello* called *All Night Long*—but I'm pretty certain that, as it numbers among its guest stars such maestri as Messrs. Dave Brubeck, Johnny Dankworth, Charles Mingus, Tubby Hayes, etc., the trad addicts, anyway, will rapturously make a meal of it (and probably come back asking for more). As for me, I merely envy Mr. Richard Attenborough the handsomely converted warehouse by the London docks where he throws a lavish party for his musical friends: it's just the residence I have been looking for. Mr. Paul Harris, a powerful Negro actor, plays the Othello role (called Aurelius)—Miss Marti Stevens, looking remarkably like Miss Marlene Dietrich, is his Desdemona (Delia). He plays the piano and she is a singer, but he is so jealous of her that since their marriage he has not allowed her to take any engagement. Mr. Patrick McGoochan, the Iago figure (Johnny), a jazz-drummer, wants to set up a band of his own with Miss Stevens as its leading attraction—so he is out to wreck the marriage.

Johnny is so conspicuously an out-and-out bounder, it staggers me

CONTINUED OVERLEAF



that Aurelius would pay the slightest attention to him—but he does: Johnny backs up a lying tale of a gold cigarette-case (allegedly given by Delia to another man) with a faked tape-recording of lovers talking—and Aurelius, thus persuaded of his wife's infidelity, half-strangles the devoted girl. The scriptwriter ("one whose hand Like the base Indian, threw a pearl away Richer than all his tribe") has chucked Shakespeare's ending to the drama overboard and offers a miserable anti-climax as a substitute. Oh, well! I don't suppose the jazz fans will care—and surely the film was meant for them; it certainly can't have been much meant for me.

Miss Debbie Reynolds has herself a ball in *Second Time Around*—as a New York widow who, in 1912, heads for Arizona, hires herself out as a ranch-hand to dear Miss Thelma Ritter, falls reluctantly in love with the natty owner of a gambling saloon (Mr. Steve Forrest), tangles with a corrupt law-man (Mr. Ken Scott), and ends up as the Sheriff of Charleyville. Mr. Frank Sinatra's prospective bride, Miss Juliet Prowse, is rather cute as a philosophical floozie of the period—and, come hell or high water, neither she nor Miss Reynolds ever gets a hair out of place.

The Criminal Life Of Archibaldo De La Cruz is a somewhat sinister little comedy, directed by the sombre Señor Luis Bunuel, about a Mexican gentleman (Señor Ernesto Alonso) who believes that, as a child, he killed his governess. All his attempts to recapture the thrilling sensation of destroying a fellow-creature are frustrated: every time he plans to murder a young woman—a nurse, a tart or his own fiancée—somebody intervenes and does the job for him. He consoles himself by burning the wax effigy of a woman in a small furnace—and what fun it is, to be sure, to see her lovely face dissolving in the flames! Ugh!

That Herr Ingmar Bergman really doesn't need to mess about with metaphysics to prove his worth as a director is obvious from *Night Is My Future*, which he made in 1947. This unpretentious film deals sensitively with the problems of a young music student, blinded during his military service. Herr Birger Malmsten and Frøken Mai Zetterling are the appealing stars.

BOOKS *Siriol Hugh-Jones*

A Spirit Rises, by Sylvia Townsend Warner. (Chatto & Windus, 16s.)
The Seven Ages Of The Theatre, by Richard Southern. (Faber & Faber, 36s.)
Adventures In Healing, by Dr. Heinz Graupner (Gollancz, 21s.)
A Victorian In Orbit, by Sir Cedric Hardwicke. (Methuen, 25s.)

Le rouge et le noir

HOW STRANGE, AND HOW GOOD, A WRITER SYLVIA TOWNSEND WARNER IS can be understood by anyone who has read *Lolly Willowes*. I feel one should cheer for her more loudly and more often—and it's good to know that at least the *New Yorker* does so, since many of the stories in her new collection, *A Spirit Rises*, first appeared in that magazine. The stories are not neatly boxed-in, not necessarily begun and ended and

plotted in a formal, tidy manner. They have an odd climate of apprehension, unease, of waiting for something none too agreeable to happen. The wit is sharp as a pin, elegant, and dark with a kind of compassionate malice, if such a thing can be imagined. I would say Miss Townsend Warner's view of life was black rather than pink, and in some of the events and incidents in these stories there seems to me to lie, cosy and sheltered, a delicate understanding of cruelty. The things that happen are odd, the people often just on the edge of dottiness. There is a bedridden woman who purrs, a deserted wife who learns to dote most upon hampers of food, a deeply deranged lady who dashes through wet fields in a ball gown. The most beautiful, and also to me the most haunting, story in the book, the one that gives the whole collection its title, is short, unexplained, oblique and enormously disturbing. It concerns a rocking-horse, a child, her teacher father and a one-sided love, and there's a feeling of sadness in it that you can reach out and touch.

There was a nice soothing time in my life—it happens to pretty well everybody—when I thought about the most important thing in existence was the living theatre, and never for one moment doubted that living was absolutely the *mot juste*. As a result, books about the theatre can still fill me with a faint indulgent glow. In fact Richard Southern's book *The Seven Ages Of The Theatre* seems to me a very sensible reminder that a box set is not necessarily socially inferior to a couple of chairs and spotlight in-the-round, that other times had other habits, and—this is my own sneaking suspicion and maybe I am too ready to read confirmation of it all over the place—that there is nothing really new. There are a lot of photographs and many cheerful scratchy drawings by the author that reminded me of those spirited scribbles that used to illustrate the works of Hendrik van Loon.

Briefly... Since there is clearly now a certain amount of keen competition between editors to bag Jonathan Miller as their Medical Correspondent, I realize that diseases have a contemporary appeal only equalled in the days of the Elizabethan coney-catcher travelling in fake medicines. My own taste lies rather in the direction of those lugubrious low-brow columns that start, " 'It's this dreadful pain in my abdomen, Doctor,' panted Mrs. Eccles as she plodded into Surgery last Tuesday," and Dr. Heinz Graupner's *Adventures In Healing* is decidedly a cut above them. He tells of new cures and methods, the material is all fascinating, and one only faintly wishes he and the translators could have kept off chapter headings called "Nature's medicine chest" and "The healing hand." ("Birthwort or 'wonder-drug' " and "The secret of the placenta," on the other hand, seem to me hair-raising but certainly matchless.)

A Victorian In Orbit, by Sir Cedric Hardwicke, is a merry collection of chatty, gossipy memoirs that don't tell you a thing about the more significant and sombre aspects of The Actor's Art but are amusing about Gertrude Lawrence, dazed with applause, hurling artificial flowers at the audience; the sort of play like the heavenly one called *The Monk And The Woman*, which contained the following enchanted stretch of dialogue, naturally enough between two monks: " 'She is an angel.' 'They are all angels, Paul. It is men who make them anything else.' ";



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and superb advertisements in *The Stage* for, "Juvs., able do buck, schottische, cartwheels, etc., for our 'Dinky Dots.' Live in." This is nice old fashioned stuff of the kind that went out with butlers, french windows and Lilian Braithwaite, and for all who miss such delights it provides a lovely wallow. My almost favourite bit concerns King George V, deafish and slightly furious, demanding the spelling of Mr. Hardwicke's name and defiantly knighting him Sir Samuel Pickwick.

RECORDS *Spike Hughes*

Iberia, by Albéniz
Rapsodie Espagnole, by Ravel
La Cenerentola, by Rossini

Colour from Spain

WHEN I WAS YOUNG I USED TO WISH I COULD HAVE BEEN BORN A Spaniard, just to be officially entitled to use all the lush tunes, twanging rhythms and twiddly bits that make Spanish music such fun. As I grew older I realized that there was no need to be born Spanish; you had to be born French if you wanted to write Spanish music—at least, if you wanted to write the best Spanish music. The truth is that French composers have done better by Spain than the natives—Bizet, Chabrier, Lalo, Debussy and Ravel have written what you might call the standard works in the Spanish idiom, so far as most of us are concerned. In fact, the French have been so successfully Spanish that they have actually influenced Spanish composers in the writing, and certainly in the orchestration, of their own national music.

Isaac Albéniz was a Catalan who died in 1909 in Paris, where he lived most of his life and where he wrote his best-known work—the four books of piano pieces called *Iberia*. He also spent some years in London where he was given a useful allowance by Money-Coutts, the banker, to set his opera librettos to music. Albéniz composed a couple (one called *Enrico Clifford*) but died before he could finish his patron's Arthurian trilogy. Perhaps it was as well; one can't imagine much music less suited to the subject than Albéniz's. As piano music the 12 pieces in *Iberia* are definitely virtuoso class, and it was their fiendish difficulty that made Albéniz set out to orchestrate them and so give them wider circulation. He didn't get very far with it, but five of them were transcribed by his friend Arbós and published in 1927. For some reason Arbós never went on with the job, though he lived for another 12 years. Now the rest have been scored by another Spaniard, Carlos Surinach, who lives in the States, and the whole set of 12 has been recorded for the first time on three sides and a bit, with Jean Morel conducting the Paris Conservatoire Orchestra (RCA: mono and stereo). It is an exciting, colourful collection of music which I find peculiarly attractive and cheerful.

The odd gap on the last side is filled appropriately by Ravel's *Rapsodie Espagnole*, which dates from before Albéniz's *Iberia* and also includes music originally written for piano. Here is a fine example of a French composer speaking Spanish as fluently and convincingly as a native and, by saying a great deal more in the end, proving the point I made at the beginning. So far from feeling that Ravel's Spanish music is synthetic, one only wishes he could have orchestrated the Albéniz work and so given it greater authenticity. Arbós and Surinach learnt a lot from Ravel, but not quite enough. And talking about the French and their Spanish music, I wish Decca would do something to let us hear the Toscanini RCA recording of Debussy's *Ibéria*. It is a tremendous performance. Personally, I have had the record for some time, so I'm quite happy; but I do think it's time somebody else besides myself heard it in this country.

Cetra have issued an "abridged" recording of Rossini's *La Cenerentola* (OLPC 1208—two records). This means that all the recitative has been left out and that we suffer some pretty drastic cuts. There is none of that delicious storm that wrecks the Prince's coach, for instance, and Cinderella's pleas to go to the ball are left out, too. So is Don Magnifico's wonderful wine-tasting scene in the royal cellar. On the other hand, the

recording includes a fine *buffo* piece for Magnifico which has always been cut at Glyndebourne where, owing to the way they divide the scenes, it would come too soon after the cellar episode. But most of the jam is there and the opera hasn't suffered nearly as much from being "abridged" as I feared it might. It gets a spirited and not-too-subtle performance, with Giulietta Simionato sailing through Cinderella's coloratura and showing, not for the first time, what a magnificently versatile artist she is.

GALLERIES *Robert Wraight*

Mark Tobey. Whitechapel Art Gallery

Doodling as a fine art

"THERE IS A CHINESE SAYING: 'IT IS PREFERABLE TO FEEL A PAINTING than to look at it' (that is, to be impressed by its emotional content rather than to analyse its workmanship)." That quotation from a letter written a few years ago by Mark Tobey appears in the catalogue of his retrospective exhibition at the Whitechapel Art Gallery. It is worth re-quoting here, not because it is surprising in itself, but because in its present context it is likely to come as a surprise to anyone who reads it after only a brief acquaintance with Tobey's pictures. For, on the face of it, this 71-year-old American's work seems to be just the kind that asks to be admired for its craftsmanship. Most of his paintings are made up of amazingly intricate reticulations drawn with the point of a brush handled with the skill acquired from study and practice of the methods of Chinese and Japanese artists. Contrary to the reigning fashion in contemporary American painting they are mostly modest in size. Some, indeed, are very small and painted with a microscopic meticulousness that prompts the Whitechapel's director, Bryan Robertson, to remark that they need "slow and careful attention at close quarters."

But this process is more likely to result in an analysis of workmanship than an emotional experience, for the fact is that Tobey is fooling himself if he imagines that such emotional content as there is in these paintings can compete with the technical virtuosity they display to win the approval of a nation for whom art is still a poor second to craft. Through his skill as a calligraphist he has raised doodling to a fine art and given it an illusory third dimension. His concern with the movement of a line or lines in space became an obsession. He tells how the idea originated one night when "all of a sudden I thought: 'Suppose I were a fly'—and in this closed space I projected the path of the fly. . . ." Whereas Klee only "went for a walk with a line" Tobey took his line on a space voyage. This provided him with so many problems that for a time he shunned colour as just another problem and produced his "white-writing" paintings, the works for which he is best known. Despite the enormous variety of these abstract explorations of space, so large a number of them as are collected together in the present exhibition inevitably create a feeling of monotony.

Though most of his work for the last 25 years may be generally classified as "abstract" Tobey does not like the word. "I have discovered many a universe on paving stones and tree barks," he says. "I know very little about what is called abstract painting. Pure abstraction would mean a type of painting completely unrelated to life which is unacceptable to me." The exhibition starts with a highly finished, academic portrait drawing made in 1925 and includes a large number of drawings and paintings made last year. But what is most striking about the output of those 36 years is not what Tobey has called his "differences" but the strong sense of continuity and a logical development running through it.

I had the impression that even if the show had extended over 55 years and included his work as a technical draughtsman and a dress designer, the continuity would still have existed. The intellectual drive, the metaphysical aspirations, the search for the fundamentals beneath the complicated clutter of modern life, have been intensified, but their seeds were there from the beginning.

A plus at Rose Evansky in North Audley Street, where a country bride can leave her wedding dress downstairs, shower, have her hair done or brushed out, apply make-up, change and step straight into the car to get to the church bang on time. Rose Evansky has been thinking of brides—the picture on this page shows a ribbon base for a veil which could be short or long and she has lots of other bridal hair schemes. Her new look salon is sleekly tailored in teak, white, black and brown (she plans a blast of brightness in the fibreglass masks which are on the way to keep every single swish of hair spray away from the face). The new salon is customer planned down to the clip-on trays under the drier which stay steady to hold her delicious snacks. Plussed here: the spruce black & white gingham gowns, the pull-out foot rests, the extra good coffee and snacks. The way she copes with the girl in a hurry—shower, make-up space and room for changing—who wants somewhere to freshen up and have her hair fixed for the evening.

A plus for Guerlain who are introducing in time for an April bride an untinted moisturising base which doesn't cloak the skin; just makes it smooth and ready for powder. Called Base de Maquillage Hydratante, it costs 21s. 6d. New, too, is Guerlain's eye-shadow in a stick which comes in bridal hues like Nile Green Plus strategy for anti-nose-shine—a new base called Facto-base which sinks into skin quickly and delays shine.

PLUS



for Brides

GOOD LOOKS BY ELIZABETH WILLIAMSON
PICTURE BY BARRY WARNER

COLLECTOR'S COMMENTARY *Albert Adair*

An English creation

THERE IS A SCHOOL OF THOUGHT THAT THINKS THE CARLTON HOUSE DESK is the only completely original design that the English have ever contributed to household furniture; in all deference to them I maintain that the sofa-table is an entirely English creation. It was so called because it stood, with wings spread, immediately behind the long sofas, or settees, of the time to hold the lamp, bowl of flowers, or books. It is versatile and used nowadays as a dressing-table, a writing-table, a dining-table and even sometimes as a sofa-table, and the late 18th-century designs are among the most elegant creations of that very elegant age. The slender end supports rising from curving splay feet and joined and strengthened by a boldly arched stretcher, combined with its narrow length, give it a most light and attractive appearance. With the advent of the Regency's rather more extrovert fashions the sofa-table took on a variety of shapes, ornamentation and colour which are not nowadays to everyone's taste. A case in point is the table here illustrated which is a perfect example of "brinkmanship" in the matter of taste. It is garish to the point of vulgarity with its overall veneer of violently striped zebrawood. The standard ends are divided and thrust apart to enclose a delightful design arranged like glazing bars in a stained glass window. It is typical of the finest Regency furniture of circa 1810. To conclude on a technical note, the zebrawood that veneers the top and drawer fronts comes from South America and is light brown in colour, strongly marked with bands of deep brown in severe contrast. It was used in the late 18th century generally in cross-banded borders, but occasionally entire surfaces were veneered with it. It should not be confused with either Coromandel wood (Bombay ebony from the Coromandel coast resembling black rosewood with light stripes) or laburnum wood, which was used after the Restoration in England for parquet and so-called "oyster" veneers.



Raymond Fortt

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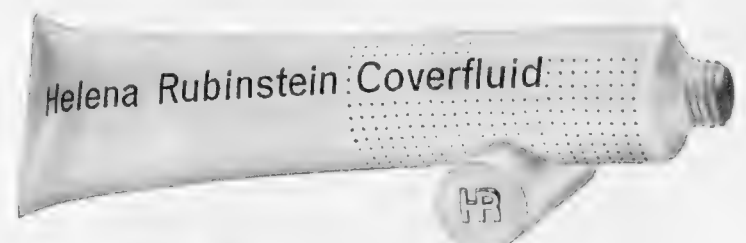
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MAN'S WORLD

David Morton

WRITING MY COLUMN THIS WEEK WAS SOMETHING LIKE AN ACT OF FAITH—faith at the time of writing that the conjunction of five major planets, the Sun, the Earth and the Moon would *not* result in Armageddon. This faith was shared by several kindly press officers and manufacturers, whose plans for the spring seemed to take no account of the astrologers' warnings. Byford, for example, are about to launch their range of spring and summer knitwear; this includes an all-wool sports shirt with short sleeves called Clovelly; it has a V-neck with overlap and is available in four combinations of clear, soft colours. Another is Salcombe, with a D-neck, raglan sleeves, piped pockets and neck; the colour choice in this case is from racing green, navy & red with pale green, white & black piping respectively; 4 guineas.

All Byford sweaters are made in small, medium and large fittings, and are available from the better retailers—for example, Hawkes of Savile Row, Thresher & Glenny, Bentalls, Hope Brothers, and Barkers. The new designs cover most kinds of sweater and sports shirt, from Hurlingham, a classic V-neck pullover in 24 shades (including 10 marl shades which can be matched to Byford socks), to Rock, a chunky knit in 100 per cent Orlon, its V-neck secured by two leather buttons. The range features a very good selection of colour and designs and textures, but probably one of the most useful styles of all is the unchanging, ever-popular long-sleeved sports shirt, with three small buttons at the neck, costing 52s. 6d.

Byford really founded their business on socks—the sweaters were introduced 10 years ago. They make a very hard-wearing country style sock, reinforced with nylon at the toe, heel and ankle; it comes in one size only

Knitwear v. the planets

which fits every size of foot. One wishes shoes could be as flexible.

Those who prefer to ski later in the season, will be pleased to hear that Aquascutum have opened a department on their ground floor in Regent Street that has every kind of ski and after-ski clothing, except boots. There are some pleasing and practical ski jackets in proofed poplin, hooded, with a tie draw-string around the hips, for 8 gns., and colourful after-ski jackets in Norwegian *loden*-type cloth, lined with poplin, 9 gns.

If Monday rail strikes continue, a pedometer might be fun to own; Meyrowitz, the opticians at 1A Old Bond Street, sell them; £6 5s. They measure up to 100 miles—beyond that distance, London rail strikes probably won't concern people. Meyrowitz have a fascinating range of optical devices; Dr. Wohler's Sportscope, for instance, compact binoculars to be worn like spectacles. These give one a rather Martian appearance, so it might be advisable to warn a theatre companion about them before the lights go down. And for myopic motorcyclists they have goggles which can be fitted with a personal optical prescription—£3 in plain glass, £6 in Triplex.

If any patterned shirt can be tipped to follow the nearly ubiquitous bold stripes, I would put my jacket on the new Radiac shirts designed by Hardy Amies; they have a very small gingham check pattern in dark grey or mid-blue, with white collar and cuffs attached. I have bought several from R. Pinkin, a very useful tailor and outfitter at 2 Mount Street, just off the North side of Berkeley Square. Another Radiac shirt in stock there has the bold stripes, but in this case the material is worked horizontally, giving an effect akin to a butler's waistcoat. I prefer the small check, but it's all a matter of taste.

MOTORING

Gordon Wilkins

THERE IS SOME DOUBT WHETHER THE MONTE CARLO RALLY WILL EVER again be run in the form we know. The floodlit starting ramps and the intensive television and radio coverage have attracted enormous numbers of spectators to this mid-winter marathon, demonstrating, if the authorities were interested to learn, the immense public interest in motoring. But police action and threats of action against competitors have caused grave misgivings among the organisers. It was no problem for experienced rally crews to maintain a 32-m.p.h. average over the whole route as far as Chambéry this year, but if the weather had been bad, it would have been a very different story. If the rally had run down from Glasgow to Dover through weather such as we had in the first week of January, very much more resolute driving would have been needed to maintain the required average speed. A few cars would probably have gone off the road and the risks of an outburst from the road safety propagandists would have been considerable. According to Louis Chiron, the champion racing driver who has already done so much to restore vigour and interest to the event, current thinking is in favour of abolishing the long approach drives, with all their attendant publicity. The cars would assemble quietly at Monte Carlo and there the real rally would begin. It would be held over the mountain roads which already form the essential part of the event, and where adequate precautions can be taken to segregate rally cars from other traffic.

This would eliminate the fiesta atmosphere which has grown up around the rally's progress through Britain and probably reduce its publicity value. And nowadays the publicity campaigns are not simply centred round the cars and their equipment. Competitors in international events can normally rely on a free fill up with fresh oil and special terms on a wide variety of equipment from brake linings to fog lamps and safety harness. But a Monte Carlo Rally car becomes a receptacle into which publicity men transfer unbelievable quantities of miscellaneous gifts as the event progresses. Knowing that the event will be decided entirely on speed if the weather is good, you try hard to get the weight of the car down to the homologated figure. Usually

Reflections on that Rally

this proves impossible, and the car comes to the starting line heavily loaded. In addition, any car in which two or three people are living continuously for three days and three nights tends to become rather untidy unless the utmost self-discipline is exercised by everyone, and finding space for all the additional items becomes a major problem. This year we were better equipped than usual, having a fabric hold-all specially made to cover the rear seat backrest, with pockets for flasks, bottles, maps, sandwiches, sweets and a large number of other small items which otherwise slip down on to the floor and are never seen again until the rally is over.

Our works Anglias were running in the unmodified class, but were permitted to have the £15 "Speed Kit" which consists briefly of Classic carburettor, inlet manifold, camshaft, bearings and valve springs. It did not bring any spectacular benefit on the long climbs like the Col de Granier and the Col de Turini, where we were at a disadvantage against the more powerful cars, and also against the Cooper Minis, which had been homologated as standard touring cars in time for the rally, but it did help on the level. I timed mine at 84 m.p.h. over a measured mile. And provided one made full use of the gears there was a useful increase in acceleration. Rear springs were bound with cord, which helped the stability, especially when sliding about on ice, and the brakes, with anti-fade linings, stood up to an incredible amount of abuse.

Michael Frostick and I made the right decision in putting on spiked tyres for the long speed test over ice and snow up the Col du Granier and the Col de Cusher, and down the Gorge du Guier Mort, where our Anglia took only thirteen seconds longer than that of French champion Maurice Trintignant in a forty-eight minute drive. But then we kept our spikes on, while many others switched back to ordinary tyres for the remaining mountain sections. Some of the optimists crashed into walls when they met ice again later on, but usually the penalty marks they suffered for arriving at the finish with damaged coachwork were far lower than the time penalties caused by the extra drag of spiked tyres on dry roads.



The Koala

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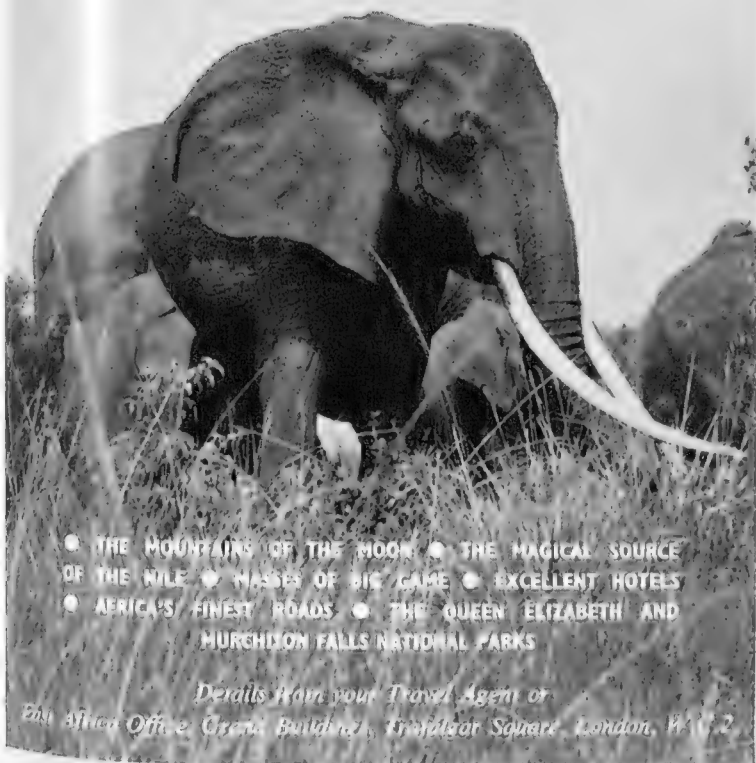
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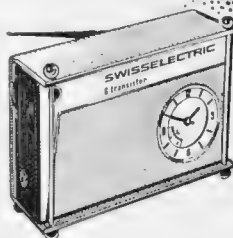
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DINING IN

Helen Burke

The latitudes of fat

FRANCE, STRETCHING FROM THE ENGLISH CHANNEL TO THE WARM WATERS of the Mediterranean and flanked by the Atlantic on its western coast, is fortunate in its variety of climates that provide different latitudes of fat. Waverley Root, in his book, *The Food Of France* (Cassell, 63s.), divides France into three domains—those of butter, oil and lard. In the north, where the climate is not unlike our own, there are lush fields of grass, resulting in milk, rich cream and butter. In the warm south, where there is little grazing ground but groves of olive trees, the cooking fat is oil. Between these extremes, there are the goose and pig lands, so that goose fat and lard are used in place of butter and olive oil. These fats have a bearing on the regional dishes of France. This brings me to a more recently published book, *Traditional Recipes Of The Provinces Of France*, selected by Curnonsky (W. H. Allen, 63s.). The sub-title is "A Guide to Cooking, Wine & Travel." Curnonsky, who was known as the "prince of gastronomes," travelled all over France and collected recipes from all her provinces, but it is only now that his book has been translated into English and edited by Edwin Lavin. It is beautifully illustrated in both black and white and colour, and after dipping into it I have given it first place on my bedside table of books.

There is nothing of the *haute cuisine* about the dishes. They are of the countryside rather than of the restaurant and, as you would expect, they are often robust and very simple indeed. I have enjoyed many of the dishes in France and later made them here at home.

Just now we can buy those large dark mushrooms which have so much fuller a flavour than the small whiter ones, and here is a dish from the book, STUFFED MUSHROOMS À LA MANOSQUINE, from Provence. The quantities are for six persons. The ingredients are tabulated in the book, but for lack of space I shall run them in with the directions: Wash 6 large mushrooms. Remove the caps. Finely chop the stems with a clove of garlic, $\frac{1}{2}$ small onion, a little parsley, chives and tarragon.

Make a paste by adding to them another clove of garlic and a hard-boiled egg. Add breadcrumbs and $\frac{1}{4}$ cup of chopped fat bacon to make a stuffing. Season lightly.

Season the mushroom caps with salt and a little paprika. Fill each cap with a portion of the stuffing. Place them in a baking-dish well greased with olive oil. Put a piece of anchovy butter in the centre of each cap and cook for about 30 minutes in a moderate oven, basting frequently. When cooked, cover each cap with a fresh egg (don't break the yolks). Season with paprika and a little salt. Sprinkle with grated Parmesan cheese and return to a hot oven for 5 minutes to cook the eggs. Serve with a hot and highly seasoned tomato sauce.

From Poitou in the west of France comes this EASTER PIE, whose longer and more high-sounding local name is *La Tourtière ou pâté de Paques*. Here again, I shall not tabulate the ingredients but shall run them on: Cut 8 oz. of pork, rabbit or chicken meat into pieces. Sauté them lightly in butter and leave to cool. Finely chop 4 oz. of fat bacon, 4 oz. of chicken livers, a little parsley and a few chives. Form into balls about the size of a walnut. Make a dough with $1\frac{3}{4}$ cups of sifted flour, $\frac{1}{2}$ cup of butter, a raw egg and a tablespoon of sugar dissolved in a little water. Roll it into a thin sheet and line a pie pan with it, allowing excess dough to extend beyond the edge and reserving enough dough for the top. Cut 6 hard-boiled eggs into halves, lengthwise, and arrange them in the pie together with the pieces of sautéed meat and the meat balls. Roll out the remaining dough. Cover the pie with it and fold over the edges, first moistening them all round with a little water in order to seal the pie. Bake until the pastry is golden brown.

I ought to add here that the translator, being an American, has substituted American measures for metric ones. An American "cup" is 8 fluid ounces as against our 10-oz. one. An English pint is 20 fluid ounces and an American one is only 16.

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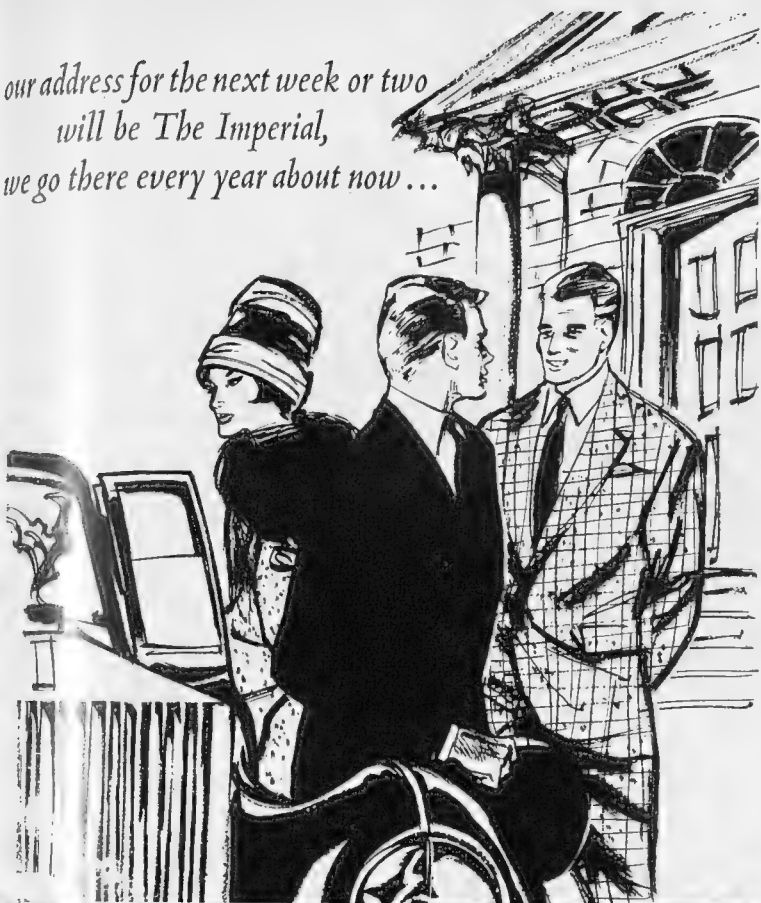
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Engagements

Miss Jane Patricia Linhart to Mr. John Christopher Tiarks: *She* is the daughter of Dr. J. H. Linhart, of Carlisle Mansions, S.W.1. and Mrs. M. Linhart, of Cadogan Square, S.W.1. *He* is the son of the Very Rev. J. G. and Mrs. Tiarks



Lenare

Miss Sally Elizabeth Robb-Collins to Mr. David Wyndham St. Vincent Earée. *She* is the daughter of the late Mr. Robert Campbell Robb, and Mrs. Raymond Collins, of Park Hill, Esher, Surrey. *He* is the son of Mr. Ulric St. Vincent Earée, O.B.E., of Seven-oaks, Kent, and Mrs. F. B. Pinchard, of Calleva Cottage, S. Ascot, Berks



Tom Hustler

Weddings

Gresham Cooke—Monbiot: Rosalie, daughter of Mr. Roger Gresham Cooke, C.B.E., M.P., and Mrs. Gresham Cooke, of Ranelagh Grove, S.W.1, and Hidden Cottage, Hungerford, Berks, was married to Raymond Geoffrey, son of Mr. & Mrs. M. Monbiot, of Queens Gate, S.W.7, at St. Margaret's, Westminster

Fox—Stewart-Wilson: Helen Mary, daughter of Major & Mrs. Michael Fox, of Thorn Falcon House, Taunton, was married to Major Blair Aubyn Stewart-Wilson, son of the late Mr. Aubyn Wilson and Mrs. Greville Stewart-Stevens, of Balnakeilly, Pitlochry, at St. Michael's, S.W.1.

Miss Penelope Mary Groves to Mr. William Marcus Gage. *She is the daughter of Lt.-Col. and Mrs. J. J. D. Groves, of Cole Henley Manor, Whitechurch, Hants. He is the son of His Honour Judge Gage and Mrs. Gage of Fruit Hill, Widdington, Essex*



Yevonde

Miss Dinah Hutchison to Mr. Brian Raymond Pelly. *She is the daughter of the Rev. Gerald and Mrs. Hutchison, of Littleton Drew Rectory, Chippenham, Wilts. He is the son of Mr. & Mrs. Philip Pelly, of Grittleton, Chippenham*



Tom Hustler

Vandyk



McCorquodale—Mosselmans: The Hon. Prudence, daughter of Lord McCorquodale of Newton, of Balcombe House, Balcombe, Sussex, and the late Lady McCorquodale, was married to Carel Maurits, son of the late Mr. A. W. Mosselmans, and Mrs. Mosselmans, of The Berystede, Ascot, Berks, at St. Bartholomew the Great, Smithfield



Baring—Gibbs: The Hon. Elizabeth Beatrice, daughter of Lord & Lady Howick of Glendale, of Howick Hall, Alnwick, Northumberland, was married to Captain Nicholas Albany Gibbs, son of the late Captain Lionel Gibbs and Mrs. Arthur James, of Updown, Eastry, Kent, at St. Michael's, Chester Square

FORTHCOMING MARRIAGES

Mr. H. U. Stephenson and Miss S. Clowes

The engagement is announced between Henry Upton, son of Sir Francis Stephenson, Bt., and Lady Stephenson, of Hassop Hall, Bakewell, and Susan, daughter of Major J. E. Clowes, of Clifton, Ashbourne, and Mrs. Kingscote, of Latteridge Green, Iron Acton, Gloucester, and granddaughter of Mrs. Cedric Boyd, of Alsop-en-le-Dale Hall, Derbyshire.

Mr. J. F. T. Esson and Miss J. M. Lord

The engagement is announced between James, son of the late J. C. Walsh, of Fleetwood, Lancs, and Dr. I. T. Esson, 16 Rose Terrace, Perth, stepson of the late W. H. Esson, J.P., of Malaya, and Jennifer Mary, daughter of the late Frederic Lord and Mrs. Lord, 15 Castle Court, Newton Mearns, Renfrewshire.

Mr. J. Q. Dickie and Miss M. J. Daubney

The engagement is announced between John, son of Mr. and Mrs. J. Dickie, of Glasgow Road, Paisley, and Jill, only daughter of Mr. C. G. Daubney, of Cleaver Square, London, S.E.11, and of Mrs. P. F. Rogers, of Elgin House, Knockholt, Kent.

Mr. P. W. F. Baley and Miss J. M. Bishop

The engagement is announced between Philip Walter Fraser, son of Mr. and Mrs. G. Baley, of Bognor Regis, Sussex, and Judith Mary, only daughter of Mr. and Mrs. Ronald C. Bishop, of 106 Bury Street, Ruislip, Middlesex.

Dr. D. W. Babbage and Miss S. R. I. Gaselee

The engagement is announced between Dennis William Babbage, of Magdalene College, Cambridge, son of the late Mr. W. H. Babbage and of Mrs. Babbage, of Winchester, and Stephana, daughter of the late Sir Stephen Gaselee and of Lady Gaselee, of 35 Gilston Road, S.W.10.

Mr. B. G. Brocklehurst and Miss B. M. Bristowe

The engagement is announced between Ben Brocklehurst, of 704 Beatty House, Dolphin Square, London, S.W.1, son of the late Mr. E. Brocklehurst, and of Mrs. K. Brocklehurst, of Budleigh Salterton, Devon, and Belinda Mary, eldest daughter of Mr. and Mrs. W. S. Bristowe, of Beech Hanger, Ashurst, Tunbridge Wells, Kent.

Mr. M. C. Albrow and Miss I. S. Carver

The engagement is announced between Martin Cyril, son of Mr. and Mrs. C. F. Albrow, of 203 Mile Cross Lane, Norwich, and Isabella Sara (Sally), second daughter of Mr. and Mrs. J. B. Carver, of 44 Oriental Road, Woking.

Mr. A. P. H. Parsons and Miss R. J. Hubbard

The engagement is announced between Andrew Peter Harold Parsons, Scots Guards, son of the late Captain T. E. H. Parsons and Mrs. W. E. Barrington Browne, Ampney House, Cirencester, and Rosemary Jane, elder daughter of Mr. R. A. Hubbard, The Cottage, Goodwood, and the Hon. Mrs. Hubbard, of Crossways Cottage, Sunningdale.

Major J. L. Pownall and Miss S. J. C. Conn

The engagement is announced between John Lionel Pownall, 16th/5th The Queen's Royal Lancers, son of Mr. J. C. G. Pownall, C.B., and Mrs. Pownall, of Byways, Steep, Petersfield, Hampshire, and Sylvia Joan Cameron, only daughter of the late Mr. J. Cameron Cohn, W.S., and of Mrs. Conn, of Little Cavers, Hawick, Roxburghshire.

Mr. R. M. Hargreaves and Miss O. M. Ames Lewis

The engagement is announced between Robert Martin, son of Mrs. E. M. Hargreaves, of Dent, Yorkshire, and the late Mr. A. R. Hargreaves, and Olivia Mary, only daughter of Mr. W. E. Ames Lewis, O.B.E., and Mrs. Ames Lewis, of 41 Addison Avenue, London, W.11.

Mr. P. Lazell and Miss J. M. Agnew

The engagement is announced between Paul, son of Mr. and Mrs. H. G. Lazell, of Clyde Cottage, Dawes Green, near Reigate, Surrey, and Jennifer, only daughter of Mr. Geoffrey and the Hon. Mrs. Agnew, of 22 Holland Villas Road, Kensington, W.14.

Mr. I. F. Coles and Miss E. A. Green

The engagement is announced between Ian Featherstone, son of Mr. and Mrs. C. Featherstone Coles, of Curdon Farm, Williton, Somerset, and Elizabeth Ann, only daughter of Mr. and Mrs. J. D. Green, of Hallaton House, Hallaton, Market Harborough, Leics.

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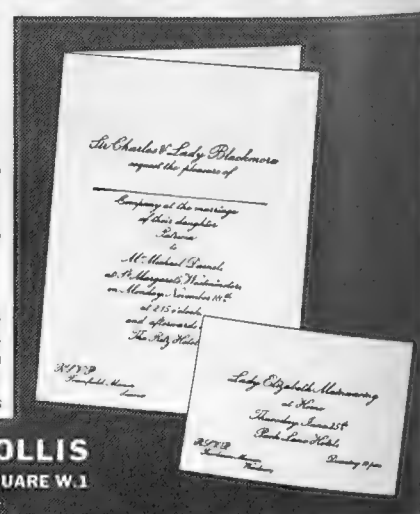
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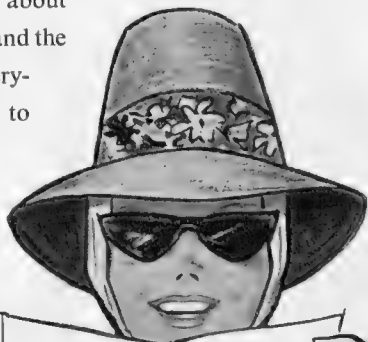
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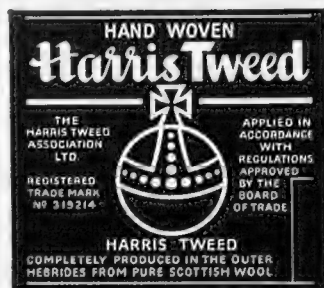
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